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**Exploring value creation processes in publicly funded services:
Insights from inclusive arts programmes in Scotland**



**THE UNIVERSITY
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PRESENTATIONS AT PEER-REVIEWED CONFERENCES

The initial findings of this study were presented at the following peer-reviewed conferences:

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ABSTRACT

This thesis expands the understanding of the processes underpinning the creation and destruction of value in public service organisations. It does so by integrating insights from service management literature and public management literature into the context of art programmes offered by charitable organisations to people with additional support needs.

The concept of value and the processes underpinning its creation have been recurrently debated in the public management literature. The understanding of this concept has been evolving from organisational-centred approaches to user-centred ones. The latter ones, originally developed within the service management literature, conceive value as a context-dependent construct that emerges when service users interact with service providers (Brandsen, Steen and Verschuere, 2018). Accordingly, value creation processes have been conceptualised as co-created and led by service users who are conceived as the key determinants of the value of a service offering. However, the theoretical development of these approaches is still on its infancy in the public management literature, and more empirical research is needed in order to understand how these processes operate in the context of public service offerings.

This study addresses this research call by examining this phenomenon through the lens of the Public Service Logic (Osborne, 2018) and the Service Ecosystems perspective (Frow and Payne, 2019). It does so by adopting a qualitative multiple-case study research design and an abductive approach to gain a better understanding regarding the stakeholders benefiting from the value created by public service organisations and their role in the facilitation, creation and destruction of such value.

This thesis contributes to theory by providing an empirical illustration of the multiple dimensions, beneficiaries, and levels of value creation within public services. The findings of this study extend current understandings present in the literature by arguing that public service organisations should facilitate the creation of value for their end-users while at the same time enable the emergence of individual and collective benefits for other stakeholders engaged in the offering. By doing so, this study expands the current understanding of the roles and activities performed by multiple actors in the facilitation, co-creation and co-destruction of value. Overall, it concludes that a sole focus on dyadic interactions between

service users and providers offers a limited account of the processes and outcomes of value creation within public services.

Data for this study was gathered through personal interviews, self-completion questionnaires, and observation of service encounters in four Scottish charitable arts organisations. The empirical setting of this research also contributes to research and practice. This is one of the first studies to empirically integrate the Public Service Logic and the Service Ecosystem lens and is the first to do so in the context of inclusive arts programmes. Therefore, the study advances the articulation of the principles of the Public Service Logic by providing a better understanding of value creation processes in settings involving service-users facing barriers to actively engage in value creation and co-creation activities during service encounters.

LAY SUMMARY

The concept of value in the context of public services has been recurrently challenged in both research and practice. Among recent theoretical developments, frameworks conceiving value as an emergent concept created and co-created by citizens and public service organisations have been gaining traction in the public management literature. However, little empirical research has been conducted in order to understand the processes underpinning the creation of such value and the roles performed by the multiple actors engaged in the planning, design and delivery of public service offerings.

This thesis aims to address this gap by empirically exploring the processes leading to the creation and destruction of value in public service offerings. It does so by integrating frameworks developed within the Public Management and Service Management literature. Particularly, this study empirically articulates the conceptual premises of the Public Service Logic through the adoption of the Service Ecosystem lens in the context of publicly funded inclusive arts programmes.

Specifically, this thesis adopts a qualitative research approach to explore the cases of four Scottish charitable organisations offering art workshops to people with learning disabilities and mental health problems.

Findings of this thesis contribute to theory by advancing the current understanding of the processes underpinning the creation and destruction of value in public service offerings. This study provides an empirical illustration of the multiple dimensions of the concept of *value* in the context of public service offerings and, accordingly, of the complexity of its creation processes, involving multiple actors responsible for its facilitation and co-creation. Moreover, the findings of this study shed some light on the challenges faced by service providers and service users when interacting in service encounters. When these challenges are not properly addressed, value creation processes can potentially lead to the destruction of value instead, affecting not only the service users but also other stakeholders engaged in the service offering.

This study is one of the first to empirically articulate the principles of the Public Service logic and the first to do so in the context of inclusive arts programmes. Given the empirical context of this study, findings of this thesis also contribute to the advancement of the current

understanding of the enactment of concepts such as value co-creation and co-destruction in the context of services involving users facing barriers to interact with service providers.

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ABBREVIATIONS

CAQDAS	: Computer-assisted qualitative data analysis software
DOW	: Dementia-friendly Opera Workshops
IMO	: Inclusive Music Organisation
ITC	: Inclusive Theatre Company
NOC	: National Opera Company
NPM	: New Public Management
PSDL	: Public Service-Dominant Logic
PSL	: Public Service Logic
PSO	: Public Service Organisation
SDL	: Service-Dominant Logic
SL	: Service Logic
VAO	: Visual Arts Organisation
VCC	: Value cocreation

CHAPTER 1: INTRODUCTION

1.1 RESEARCH AIMS AND POSITIONING

This thesis explores the processes underpinning the creation of value in public service offerings adopting a service-based perspective. It does so by integrating the principles of the Public Service Logic (PSL) (Osborne, 2018) with frameworks developed within the service management literature. This research provides an analysis of the actors, activities and resources involved in the facilitation and creation of value during the planning, design and delivery of publicly funded arts workshops aimed at people with additional support needs.

Research on value creation processes in public services adopting a service-based perspective is still in its infancy (Dudau, Glennon and Verschuere, 2019). Previous studies in the public management literature have looked at value creation processes mainly adopting either a Public Value (Alford and Yates, 2014; Geuijen *et al.*, 2017; Bryson *et al.*, 2017) or co-production perspective (Clark and Brudney, 2013; Bovaird, Van Ryzin, *et al.*, 2015; Nabatchi, Sancino and Sicilia, 2017).

Whereas the former focuses either on the political and institutional processes in which public services are embedded, the latter analyses activities concerning citizens' voluntary involvement in the planning, design, implementation, governance or evaluation of these public service offerings. Accordingly, under these approaches value is conceived as service outcomes, that are consumed by service users who may have contributed, or not, to its *production*. In other words, the value of an offering is defined and created by Public Service Organisations (PSOs) and then distributed to its service users, regardless of their degree of involvement within the *production process*.

The Public Service Logic challenges these assumptions. By integrating insights from the Service Management literature, it argues that PSOs cannot create value *for* their service users (Osborne, Radnor and Nasi, 2013), pointing out that "it is how the citizen uses this offering and how it interacts with his/her own life experiences that create value" (Osborne 2018, p.228). In other words, PSOs are facilitators of value that must acknowledge the needs of multiple end-users and stakeholders whose demands (often conflictual) need to be addressed (Bryson *et al.*, 2017; Osborne, 2018).

Consequently, the Public Service Logic conceives value as a concept that is emergent, socially constructed and negotiated (Osborne, 2018). Value is not understood as the output/outcome

of a productive process but rather as a construct that emerges in the relationships between actors engaged in service systems (Osborne, 2018). Moreover, its understanding cannot be limited to the satisfaction of individual needs, since the societal outcomes and long-term impact of PSOs activities need to be taken into account (Alford, 2016; Osborne, Radnor and Strokosch, 2016).

Although the theoretical underpinnings of the Public Service Logic have been developing for more than a decade (Osborne, 2006, 2010, 2018; Osborne *et al.*, 2013; 2016) empirical research articulating its principles is still scant. Recent studies have been conducted in settings such as healthcare, public procurement, municipal services and asylum seeker support among others (e.g. Hardyman, Daunt and Kitchener, 2015; Strokosch and Osborne, 2016; Skåln *et al.*, 2018; Torvinen and Haukipuro, 2018; Best, Moffett and McAdam, 2019; Eriksson, 2019; Hardyman, Kitchener and Daunt, 2019). Although these studies provide evidence that helps to understand the active role of service users in the creation and co-creation of value, more research is needed in order to understand the overall processes underpinning the facilitation and creation of value within and outside interactive service encounters.

This research aims to address this gap by combining the principles of the Public Service logic with those of the service ecosystem approach, developed within the service management literature (Frow and Payne, 2019). The findings of this study shed light on the multiple dimensions and beneficiaries of value in the context of public service offerings. Also, it provides an analysis of the actors, resources and activities underpinning its creation and destruction processes.

1.2 RESEARCH CONTEXT

This thesis explores the processes of value creation in publicly funded inclusive arts programmes in Scotland. Inclusive arts programmes can be defined as any programme comprised by a series of sessions, in which people with learning disabilities and additional support needs are able to express creatively in a safe, accessible and inclusive space (Wooster, 2009; Levy, Robb and Jindal-Snape, 2017). In this thesis, the word programme is used over the term workshop to emphasise that the services under analysis are offered in

cycles of consecutive sessions as opposed to discrete art interventions or workshops that are delivered sporadically or for one-time-only.

This is an important context for the development of public management theory since it relates to contingent policy agendas regarding the advancement of inclusion and equality in the arts and culture (Warwick Commission, 2015). In the United Kingdom, public and private funding bodies have been gradually demanding to their funded organisations to engage with users from disadvantaged backgrounds, and by doing so generating a positive impact on the lives of individuals and the communities where they operate (Creative Scotland, 2014, 2016; Big Lottery Fund, 2015; Crossick and Kaszynska, 2016; The Robertson Trust, 2016). This changing scenario posits challenges to both research and practice that need to be addressed.

Studies in the arts and health literature suggest that the *value* of inclusive arts programmes transcends the creative outcomes of the experience, having positive effects also on people's wellbeing and quality of life (e.g. De Chiara, 1990; Schlosnagle *et al.*, 2014; Clift and Camic, 2015; Daykin *et al.*, 2017; Secker *et al.*, 2018). However, further research is needed to understand this phenomenon from a service management perspective.

1.3 EMPIRICAL STUDY

This thesis aims to advance the understanding of the processes underpinning the creation and destruction of value in public service offerings. It adopts a qualitative research strategy and a case study research design to empirically explore these issues in the context of publicly funded inclusive arts programmes in Scotland. Specifically, the following overarching question guided this research:

- How can the creation of value be better understood in public services? What are the contingencies and implications for management?

In order to operationalise the overarching research question, three additional questions were developed:

- *How do the actors involved in the planning, design and delivery of publicly funded inclusive arts programmes understand the concept of value?*
- *What are the processes underpinning the creation and destruction of value in the context of publicly funded inclusive arts programmes?*

- *How do the findings of this study could help to refine the theory on value creation in public services?*

The empirical component of this thesis was conducted in four charitable arts organisations in Scotland. Three of these organisations were specialised in the delivery of inclusive arts programmes and received regular funding from Scotland's main public funding body for the arts and Culture (Creative Scotland, 2018b). Whereas, the fourth case study, was an inclusive arts programme offered by one of Scotland's National Performing Companies, which is mainly funded by the Scottish Government.

Insights from each case study were gathered through the observation of service encounters, in-depth interviews, self-completion questionnaires and analysis of documents. Stakeholders enquired include service managers, workshop facilitators, volunteers, participants' relatives and carers.

1.4 CONTRIBUTIONS

This thesis provides empirical evidence that addresses research calls in the Public Management and Services Management literature. Particularly, the findings of this study contribute to the debate on the processes underpinning the creation and destruction of value in public service offerings. It does so by empirically articulating and extending the principles of the Public Service Logic into the context of publicly funded inclusive arts programmes.

This thesis also shed some light on how organisations can design and manage service encounters with people who face some barriers to interactions. This is an increasingly relevant research topic that needs to be addressed in service research (Rosenbaum, Seger-Guttmann and Giraldo, 2017).

Finally, this thesis offers managerial recommendations to organisations that engage with people with additional support needs in interactive service encounters and informs the implementation of inclusive practices in the Scottish Creative Industries, a sector facing policy reforms regarding equalities, diversity and inclusion (Creative Scotland, 2016).

1.5 OVERVIEW OF THE FOLLOWING CHAPTERS

Chapter two introduces the empirical context of this research. It starts by providing an overview of policies concerning the arts and culture and the role of arts organisations as providers of public services. Then it continues by revising key aspects of the Scottish context, highlighting policies and initiatives oriented to advance the agenda of equalities, diversity and inclusion in arts organisations.

Chapter three reviews the literature informing this study. It starts by analysing how the concept of value and its processes of creation have been treated in the service management literature. It presents an overview of key frameworks based on the Service-Dominant Logic and Service Logic to service management, reflecting on its suitability to understand value creation processes in public service offerings. Then the chapter presents an overview of how the concept and processes underpinning the creation of value have been approached in the public management literature, emphasising recent theoretical developments within the Public Service Logic. Given the empirical context of this study, the chapter then provides a revision of relevant studies concerning service encounters with people with additional support needs and concludes with an overview of key insights provided by studies of inclusive arts programmes published in the arts and health literature.

Chapter four outlines the methodological underpinnings of this research. It begins with the presentation of the research strategy of the study, stating the philosophical position of the author and its role in shaping the research questions and methodological design of this study. The chapter continues by presenting the central components of the empirical study, including the processes of selection of case studies, research methods applied for the collection and analysis of data. The chapter concludes with a reflection regarding the reliability and validity of the study.

Chapter five presents the findings of the empirical study. This chapter is structured into four main sections. Each section presents the evidence collected in each case study providing the evidence that informed the contributions of this study.

Chapter six provides an aggregate analysis of the results emerged. It does so by presenting the patterns and particularities identified across case studies. In this chapter the author presents and discuss the theoretical models developed to understand the processes of value

creation and destruction in public service offerings, contrasting these with current debates in the public management and service management literature.

Finally, chapter seven presents the conclusion of this thesis by presenting its contributions to theory and practice and suggesting future lines of research.

CHAPTER 2: RESEARCH CONTEXT

OVERVIEW

This chapter presents an overview of the context in which this research was conducted. It commences by illustrating the political context of the arts and culture in general and why organisations within this sector are considered as providers of public services. Then, it continues by presenting relevant aspects of the arts and culture sector in Scotland. The chapter concludes by providing an overview of policies and initiatives oriented to foster the inclusion of people with additional support needs in arts and cultural service offerings.

2.1 ARTS AND CULTURE ORGANISATIONS AS PUBLIC SERVICE PROVIDERS

The inclusive arts programmes studied in this research are provided by organisations embedded in Scotland's arts and culture sector. The arts and culture sector can be broadly conceptualised as the one including organisations, activities and initiatives related to the practice of multiple "art forms such as the visual and plastic arts, the performing arts and music, literature and publishing, cultural heritage and multidisciplinary art forms" (Varbanova, 2013, p. 1). This is an interesting empirical context to explore value creation processes in publicly-funded services since it entails the relationships not only between organisations and service users, but also conveys collective processes, which are highly influenced by "national and international governmental policies to support and protect national cultures and economic sectors" (Jones, Lorenzen, & Sapsed, 2015, p.5).

Given the broad range of art forms, professional disciplines, audiences and potential beneficiaries converging within the arts and culture sector, the value facilitated by cultural organisations relates to the symbolic and aesthetic attributes of its offerings (DeFillippi, Grabher and Jones, 2007; Davies and Sigthorsson, 2013; Paquette and Redaelli, 2015), but also involve a public value component (Scott, 2010; Orr, 2013).

Arts and cultural organisations play a pivotal role in developing the identity and heritage of countries and communities (Bennett and Sargeant, 2005; Warwick Commission, 2015) and supporting the education and wellbeing of the population (Museum Association, 2013; Bakhshi *et al.*, 2015; Daykin *et al.*, 2017). Moreover, the arts and culture sector actively

contribute to the economic activity of the communities where they operate. For example, by generating employment opportunities, fostering tourism and generating revenues through visitors fees, box office sales or the exploitation of intellectual property rights (Ebitz, 2011; Bryan, Munday and Bevins, 2012; Bakhshi and Cunningham, 2016; Crossick and Kaszynska, 2016).

Accordingly, national and local governments have historically provided funding and support to organisations within this sector, either by directly subsidising public institutions, or offering grants to charitable and commercial organisations (Varbanova, 2013) that contribute to the generation of collective benefits through their offerings (Scott, 2009).

However, arts and culture organisations have not been immune to the effects of public service reforms throughout the last decades. For instance, the implementation of market-oriented strategies has been linked to the outsourcing of the organisations' core activities (Kawashima, 1999), the loss of organisational agency (Tlili, 2012), and the prioritisation of commercial interests over artistic value (Glynn, 2000).

It has been argued that these reforms have led to the precarisation of labour conditions in the sector (Lindqvist, 2012), and the diminishing of the organisations' capabilities to create societal value (Desroches, 2015). Particularly, in the United Kingdom, this phenomenon has been reflected in continuous decreases on direct government funding to the arts and culture, and reforms oriented to encourage grant-based funding schemes channelled through non-departmental public bodies, private funding bodies or corporate and individuals donors (Pinnock, 2006; Vicente, Camarero and Garrido, 2012).

Moreover, the multiple understandings of value in the context of arts and cultural organisations are reflected in various interpretations influencing public policies on the sector (Hesmondhalgh and Pratt, 2005; Scott, 2010). This has provoked the emergence of a recurrent debate about the role of cultural organisations in society, the value generated and how this can be seized at individual and collective levels (Museums Association, 2012; Warwick Commission, 2015; Crossick and Kaszynska, 2016).

For instance, as Minkiewicz, Bridson and Evans (2016, p. 749) point out, "there is tension in the sector between a curatorial orientation and one that focuses on the consumer experience". Whereas some authors claim that, despite being service organisations, cultural

organisations' contributions to society rely on the intrinsic value of its creative products or objects (Kawashima, 1999), others argue that the value of the offering only emerges when is enjoyed by the public (Pinnock, 2006).

Moreover, recent policies have been encouraging arts and cultural organisations to broaden the scope of their activities and engage in collaborations with organisations embedded in other sectors (Scott, 2009; Ebitz, 2011; Søndergaard and Veirum, 2012; Moscardini, Wilson and Hollstein, 2015). For instance, partnerships with educational, health and social care actors are conceived as a way for arts and cultural organisations to find more “compelling ways to articulate their social, economic and cultural values.” (Parkinson and White, 2013, p. 177).

Consequently, as Roe *et al.* (2016, p. 539) state, cultural organisations in the United Kingdom are “increasingly required to justify their expenditure, reach and impact and some are working in partnership with local councils, hospitals, schools and communities” in order to secure public funding in the future. Although this phenomenon is common across the UK, policies concerning the arts and culture vary across its countries. More specifically, in the case of Scotland, this sector is regulated by Scottish Legislation and decisions concerning funding allocation and other relevant aspects are overseen by the Scottish Government (*Public Services Reform (Scotland) Act*, 2010; Scottish Government, 2016). A brief overview of the Scottish Arts and Culture sector is presented in the next section of this chapter.

2.2 THE SCOTTISH CONTEXT

As it is the case in most western countries, an increasing number of public services are not provided exclusively by government agencies (national or local) but rather by a wide range of organisations located in the private, public or third sector (Brandsen, van de Donk and Putters, 2005; Osborne and Strokosch, 2013). The Scottish Arts and Culture sector is not an exception.

The Arts, Culture and Heritage are matters devolved to Scotland in 2009 (*Public Services Reform (Scotland) Act*, 2010). Accordingly, the Scottish Government is responsible for developing the national strategy for culture (Scottish Government, 2018a, 2019a) and manage the public budget available to arts, cultural and heritage organisations (Scottish Government, 2019b).

Public service organisations within the arts and culture sector are constituted as charities and have been facing transformations in their legal and governance structures as part of Public Service Reforms implemented within the last decade (e.g. *Public Services Reform (Scotland) Act*, 2010).

For example, since 2007 the National Performing Companies (i.e. Royal Scottish National Orchestra, National Theatre of Scotland, Scottish Ballet, Scottish Opera and Scotland Chamber Orchestra) were reformed and started receiving direct support from the Scottish government. On the other hand, the support and funding for smaller public and private organisations operating within the arts, film and creative industries is funnelled through Creative Scotland, a non-departmental public body established in 2010 (Scottish Government, 2016). Similarly, the Scottish Government provides direct funding to the country's national collections (i.e. national museums, galleries and libraries), channelling funding to smaller organisations (both public and private) through grants distributed by Museums Galleries Scotland and other funding bodies (Museums Galleries Scotland, 2015, 2019).

Therefore, the specific regulations and policies regarding the funding and support available to organisations will vary depending on their size and legal status. The empirical part of this study was conducted place in three organisations funded by Creative Scotland and one national performing company.

As per the financial year 2017/18, the total budget allocated to the five national performing companies was around £22,850,000 (Scottish Government, 2018b). This funding is intended to cover each organisation's core activities, outreach programmes and touring events. The companies report directly to the Scottish Government and are regulated by the Scottish Charity Regulator as registered charitable organisations.

Creative Scotland, on the other hand, during the financial year 2018/19 received nearly above £91,500,000, from which a 68% was contributed by the Scottish Government and the rest from the UK National Lottery Fund (Creative Scotland, 2018a). This budget is distributed to its supported organisations, through a competitive grant scheme.

Creative Scotland supports a wide range of organisations and activities. As it is stated in its strategic plan: "We support individuals and organisations working in the arts across all areas of practice including dance, literature, music, theatre, visual art and cross-disciplinary

practice. We work in partnership with Government, local authorities and the wider public, private and voluntary sectors to deliver this support.” (Creative Scotland, 2014, p. 35).

More specifically, Creative Scotland provides funding on a project-basis as well as a three-year regular funding scheme to a selected group of organisations chosen through a competitive grant application process (Creative Scotland, 2019). During the 2018-21 process, 121 organisations were selected for regular funding (Creative Scotland, 2018b). Around 40% of Creative Scotland’s annual budget is allocated to its regularly funded organisations (Creative Scotland, 2018a), while the rest is used on specific projects.

In line with funding schemes available in other countries (Warwick Commission, 2015), the regular funding granted by Creative Scotland covers only part of the organisations’ regular activities and/or special projects. Hence, funded organisations are expected to secure financial resources from other sources such as grants from private funding bodies, sponsorships and partnerships, or to generate revenue by charging fees to its service users or throughout commercial activities related to their core offering (e.g. performances, sales of artwork and merchandising, copyrights, among others).

Given this context, it can be argued that arts and cultural organisations in Scotland have multiple strategic orientations (e.g. market, state and community) and the conflicting stakeholders’ demands that they need to address (van der Torre, Fenger and van Twist, 2012; Battilana and Lee, 2014). As will be further illustrated in chapter 5, this is the case of the organisations studied in this thesis, which also need to balance their artistic orientation with its social purpose and other objectives embedded in its offerings.

2.3 EQUALITIES, DIVERSITY AND INCLUSION IN THE SCOTTISH ARTS AND CULTURE SECTOR

The financial support provided by public and private funding bodies enables arts and cultural organisations to offer their services to a broad base of service users, either free of charge or at a highly subsidised rate (Bennett and Sargeant, 2005). However, organisations within this sector have been widely criticised for not making a sufficient effort to include users from disadvantaged and minority backgrounds into their offerings. This was a major concern highlighted in a recent study of the state and future of arts and culture in the United Kingdom:

“We are particularly concerned that publicly funded arts, culture and heritage, supported by tax and lottery revenues, are predominantly accessed by an unnecessarily narrow social, economic, ethnic and educated demographic that is not fully representative of the UK’s population.” (Warwick Commission, 2015, p. 32)

In other words, the Warwick Commission (2015) argues that there is a problem of inequality within the sector, leaving multiple members of the community marginalised from accessing the arts and culture, including those with additional support needs. More specifically, this problem has also been noted by the UK’s Equality and Human Rights Commission (2014, p. 34) in its assessment of the Implementation of the United Nations Convention on the Rights of Persons with Disabilities, pointing out that people with additional needs “continue to face barriers around lack of accessible facilities, services and transport preventing equal participation in cultural life”.

Similarly, in a Scotland-based study, Moscardini *et al.* (2015), found out that children and young people with additional support needs feel discouraged to engage with arts and cultural organisations. Notably, they and their carers perceive these organisations as elitist and not welcoming for them, a preconception which is even stronger in deprived segments of the community.

Given this context, several concrete actions have been undertaken by national and local governments in the UK, as well as by funding bodies and charitable organisations advocating for more inclusion and representativity in the arts and culture. Mainly due to the increasing awareness about the effects that arts and culture have on people’s health and quality of life (Roe *et al.*, 2016; Daykin *et al.*, 2017).

In this line, it is worth noting that the Scottish Government’s policies concerning people with additional support needs (e.g. Scottish Government, 2011b, 2013, 2017, 2018c) not only focus on improving the health of the citizens but also oriented to enhance their overall wellbeing and engagement in local communities.

In this thesis, the term people with additional support needs is used by the author as an umbrella concept to refer to service users who require (at least to some extent) support and assistance to engage with relationships with service providers. This includes people in poor health condition, with disabilities, or with any physical or cognitive impairment, among others.

According to official figures, it is estimated that 32% of adults and 10% of children living in Scotland have health conditions that hinder their ability to live independent lives (Scottish Government, 2019c). Scotland's approach to the support of people with additional support needs is based on personalisation. As Truesdale and Brown (2017, p. 8) note, the Social Care (Self-Directed Support) Scotland (Act 2013) "provides the right for the people of Scotland to receive direct payment in lieu of services thereby affording greater control over the decisions about the types of services and supports they receive". A similar approach has been undertaken in policies supporting older people (Scottish Government, 2011a).

Overall, these policies empower service users to decide how to spend their personal budgets (Levy *et al.*, 2017; Flemig and Osborne, 2019). As Levy *et al.* (2017, p. 256) argue "the kernel of personalisation is making services more responsive to individual needs as well as transferring greater choice and decision-making to service users.". This conveys several opportunities and challenges for organisations offering inclusive arts programmes as it will be discussed later in this thesis.

Moreover, recent policies within the sector have encouraged arts organisations to adopt a more inclusive approach. For instance, since 2016 Creative Scotland requires all applicant organisations to have a defined plan of Equalities, Diversity and Inclusion as a requirement of funding and provides incentives to *mainstream* arts organisations to engage in partnership with inclusive-focus organisations (Creative Scotland, 2016). Results of this policy can be reflected in the figures of Creative Scotland's last process for its 3-year regular funding scheme. In that process, 56% and 53% of the awarded organisations were well evaluated in the dimensions concerning disability focus and the inclusion of older people respectively (Creative Scotland, 2019)

Additionally, other public and private funding bodies, have been launching dedicated funding schemes for projects oriented to enhance the inclusion of people with additional support needs in the arts and culture. For instance, these grants are regularly offered by funding bodies that support projects aimed at disadvantaged groups in the community (e.g. BBC Children in need, 2018; The Robertson Trust, 2018; Garfield Weston Foundation, 2019; The National Lottery Community Fund, 2019) or by local authorities aiming to improve the health and wellbeing of their communities (e.g. City of Edinburgh Council, 2019; Glasgow Life, 2019).

Furthermore, recent policies aimed at fostering collaborations between the health and social care sectors, have opened further funding opportunities to arts organisations to reach a wider audience and enhance the social impact of their offerings (Daykin *et al.*, 2017; Secker *et al.*, 2018). In Scotland, these ventures can be facilitated by policies embedded in the Public Bodies (Joint Working) (Scotland) Act 2014 and the Strategic Public Social Partnership Model (Mazzei *et al.*, 2018).

Collaborative projects, allow arts organisations to engage with public agencies such as the NHS or with charitable organisations focused in a particular health condition (e.g. Alzheimer's disease, Down's Syndrome) user group (e.g. children and young people from deprived backgrounds) or a specific cause (e.g. advocating for the inclusion of people with disabilities in society).

Although Scotland's national cultural organisations (e.g. National Museum of Scotland, Scottish Opera, Royal Scottish National Orchestra) have adopted an active role in including people with additional support need into their services, it has been argued that the smaller charitable and community organisations are the ones moving forward the inclusion in the sector (Moscardini, Wilson and Hollstein, 2015). As Levy *et al.* (2017, p. 256) point out: "community arts organisations are beginning to disrupt the boundaries of who can engage in the arts through the creation of safe and inclusive spaces where socially constructed boundaries of disability do not (de)limit the freedom for disabled people to be the person they want to be, which for some may be a musician or a dancer."

Even though the contribution of these organisations has been widely recognised by funding bodies, policymakers and mainstream cultural organisations (Creative Scotland, 2014), they struggle to reach a wider audience or to sustain their offerings over time. As Moscardini *et al.* (2015, p. 53) argue "while organisations do work with small numbers of young people from marginalised group it is still difficult for them to engage fully with more young people from these groups. A key explanation for this is the fragmented and uncertain nature of funding which appears to effectively constrain more long-term/innovative development opportunities".

As aforementioned, the empirical component of this thesis is based on three charitable organisations and one outreach programme developed by one National Performing Company. Accordingly, these organisations have multiple approaches to work and face

different challenges in their operations. These topics will be further discussed in the subsequent chapters of this thesis.

2.4 CHAPTER SUMMARY

This chapter has presented the empirical context in which this research was conducted. As illustrated in this chapter, the case of inclusive arts programmes provides a suitable field to explore value creation processes in public service offerings.

Although services in the Arts and Culture sector are not exclusively provided by public institutions, national and local governments actively support and finance organisations operating within this field. Despite the recurrent debate regarding what constitutes *value* in the Arts and Culture, governments acknowledge the collective and long-term impact of their offerings that usually transcends its artistic or intrinsic dimensions. Accordingly, arts and cultural organisations can be regarded as providers of public services.

In Scotland, the governmental support to non-public arts and cultural organisations is channelled through dedicated non-departmental public bodies such as Creative Scotland, which provides funding based on a competitive grant scheme. Currently, Creative Scotland and other major funding bodies are actively promoting the advancement of equalities, diversity and inclusion. In this context, Inclusive Arts Programmes gain relevance as critical enablers of these policies.

The chapter then discussed how relevant policies have a significant impact on facilitating the access of service users to inclusive arts offerings and foster the collaboration between public service providers operating in different sectors such as the *mainstream* arts, health, social care and education.

CHAPTER 3: LITERATURE REVIEW

OVERVIEW

This chapter presents an overview of the relevant literature that informed the theoretical framework of this thesis. It starts by revising how the concept of value has been treated in the service management literature, emphasising the development of frameworks based on the principles of the Service-Dominant Logic and Service Logic. The chapter continues by revising how service-based frameworks approach the processes of value creation and destruction, and a reflection on its pertinence for the analysis of public and not-for-profit services.

This chapter continues with a revision of how the concept of value has been approached within the public management literature, focusing on how the Public Service Logic articulates the processes of value creation and destruction in public services. It does so by reviewing its key principles and frameworks developed in recent studies adopting this approach.

Then, the chapter provides an overview of how service-based frameworks on value creation have been applied in contexts involving service users with additional support needs. It does so by highlighting the barriers and facilitators for service interaction. Given the empirical context of this study, the chapter presents a brief review of how service interactions within inclusive arts programmes have been approached in the arts and health literature.

This chapter concludes by summarising the relevant gaps identified in the literature, which informed the design of this research.

3.1 THE EVOLVING CONCEPTUALISATION OF VALUE FROM A SERVICE MANAGEMENT PERSPECTIVE

3.1.1 Overview of multiple approaches to the concept in the service management literature

The term *value* is one of the most used, yet most ambiguously applied by service researchers (Grönroos, 2012). Accordingly, there is not an agreed definition of the concept of value, co-existing multiple approaches within the Services Management literature (Gummerus, 2013).

Recent studies that have analysed the origins and development of this concept identified five general approaches in the literature (Ng and Smith, 2012; Gummerus, 2013; McColl-Kennedy and Cheung, 2019). As summarised in table 2.1, the approaches identified range from the economic evaluation of the outputs of a service transaction to its understanding as a complex construct that is not defined a priori but rather emerges in service relationships.

Overall, these studies concur that the understanding of value has been developing since the seminal works of ancient Greek philosophers. While McColl-Kennedy and Cheung (2019) argue that the concept of value can be rooted back to Aristotle's theory of value, defining it as a *subjectively experienced benefit*, Ng and Smith (2012) highlight Plato's notions of intrinsic and extrinsic value as two inter-related and not mutually-exclusive dimensions of the construct.

However, and as argued by Ng and Smith (2012), in the early days of the marketing literature, the concept of value was primarily conceived from a firm-centred point of view. Accordingly, scholars embracing this view adopted insights from the economics discipline, understanding value as utility and the economic worth from both the customer and the providers' point of view (e.g. Porter, 1985; Aaker, 1992).

A second trend emerging from the literature, was the understanding of value as customer's appraisals of the service offering, focusing on aspects such as perceived service quality and satisfaction (e.g. Grönroos, 1982; Parasuraman *et al.*, 1985). These approaches were later complemented by the work of authors claiming that value is a multidimensional construct and thereby approached the concept in a broader sense, acknowledging the role that customers' motivations and expectations regarding the service offering play in its appraisal (e.g. Zeithaml, 1988; Anderson and Narus, 1998). Accordingly, studies arguing that the

meaning of value can adopt various forms as customers determine it according to the particular context in which the offering is embedded gained prominence in the literature (e.g. Woodruff, 1997; Holbrook, 1999).

Approach	Value as (economic) utility	Value as perceived satisfaction	Value as net benefit	Value as means-end	Value as phenomenological experience
Value is understood as...	the benefits produced by the consumption of a service offering	the perceived quality and distinctiveness of the service offering	the relationship between the perceived benefits and costs of the offering	the desired consequences or end-states achieved through the offering	the benefits emerging during the use experience
Role of the service user	The consumer of a service offering	Consumer and evaluator of a service offering	A consumer who assess the offerings' qualities in order to maximise his/her value	A consumer who assess the offerings' tangible and intangible attributes in order to achieve a desired outcome	Creator/co-creator and determiner of value
Role of the service provider	Creates and deliver value through the service offering	Creates and deliver value through the service offering. Aims to meet or exceed customers' expectations	Creates and deliver value through the service offering. Aims to offer the best value for money (or effort) to its potential customers	Creates and deliver value through the service offering. Aims to facilitate the attainment of the customers' desired outcomes	Facilitator and co-creator of the service experience that leads to the potential creation of customer value.
Key references	Fishburn (1970); Porter (1985); Aaker (1992); Reichheld (1993)	Grönroos (1982); Berry <i>et al.</i> , (1985); Parasuraman <i>et al.</i> , (1985)	Anderson and Narus (1998); Zeithaml (1988); Bolton and Drew (1991);	Reynolds and Gutman (1988); Woodruff (1997); Christensen and Olson (2002)	Holbrook (1999); Prahalad and Ramaswamy (2004a); Vargo and Lusch (2004); Grönroos (2006)

Table 3.1 Different approaches to the concept of customer value in the Service Management literature. Adapted from Ng and Smith (2012); Gummerus (2013) and McColl-Kennedy and Cheung (2019).

Finally, the understanding of value as an emergent and customer-defined construct have been gaining prevalence in the literature, mainly thanks to the emergence of frameworks such as the Service-Dominant Logic (SDL) (Vargo and Lusch, 2004) and Service Logic (SL) (Grönroos, 2006) for marketing.

Although there are several methodological differences between these two frameworks, it can be argued that both concur in conceiving value as a construct that emerges in the services' beneficiaries while they are using the services or enjoying other benefits derived from the offering (Heinonen and Strandvik, 2017). In other words, value is a subjective concept (Normann, 2001) and its meaning is determined by the service beneficiaries and not by the service provider (Vargo and Lusch, 2008). Although some service outcomes may be measured (Grönroos, 2015) the value created within a service offering cannot be objectively captured by output-based indicators (Gummerus, 2013).

While Lusch and Vargo (2014, p. 57) define value as a “benefit, and increase in the wellbeing of a particular actor”, Grönroos (2015), suggests that this concept can be understood as making someone being *better off* after engaging service relationships. Accordingly, Grönroos (2017, p. 9) states that although in some cases it may be measured in monetary terms “value is probably mostly only a feeling or emotional perception” based on the tangible or intangible benefits enjoyed by the service beneficiary (Grönroos, 2008). As implied in both definitions, value outcomes can be either enacted immediately during service delivery or emerge afterwards, outside customer-provider interactions. These aspects are further discussed in the next section, which presents an overview of how this concept has been treated within the SDL and SL.

3.1.2 The conceptualisation of value from a service perspective

3.1.2.1 The evolving understanding of value within the Service-dominant logic

In the service-dominant logic, the concept of value was initially conceived in contraposition of definitions that focused on the exchange value resulting from service transactions, embedded in what Vargo and Lusch (2004) labelled the goods-dominant logic. Specifically, under a Service-dominant logic, the authors defined value as “perceived and determined by the consumer on the basis of ‘value in use’” (Vargo and Lusch, 2004, p.7). This conceptualisation emphasised the “phenomenological nature and idiosyncratic determination” of value (Vargo and Lusch, 2008, p. 3), which can be manifested in multiple forms according to the customers' needs, expectations and previous experiences.

Subsequent developments of this framework led the authors to broaden the scope on which value was understood. Particularly, by moving beyond the concept of *value-in-use*. This concept was deemed as overly focused on the customer (Vargo and Lusch, 2012), and therefore, hindered a better understanding of the context in which the service relationships take place (Chandler and Vargo, 2011; Edvardsson, Tronvoll and Gruber, 2011). Accordingly, in later revisions to the premises of the Service-Dominant logic, the understanding of value have shifted towards an ecosystem view (Vargo and Lusch, 2016), being re-defined as “an emergent, positively or negatively valenced change in the well-being or viability of a particular system/actor.” (Vargo and Lusch, 2019b, p. 740).

As can be noticed in the latest definition, the authors conceive value in terms of a generic actor instead of a customer. This means that other actors engaged in the service offerings (including the service providers) are also conceived relevant beneficiaries and determiners of value (Vargo and Lusch, 2017). Accordingly, since different stakeholders will have different understandings, and ways to assess such value, the clarification of who is the focal actor is fundamental for the adequate articulation of the framework and subsequent understanding of what value means in a specific context for a particular actor (Vargo and Lusch, 2012).

3.1.2.2 The customer-centric approach to value in the Service Logic

The Service Logic (Grönroos, 2006, 2012) concurs with the view that value is an emerging construct, defined by the service beneficiaries, and therefore context dependent. As Grönroos (2011) states, value is created when customers are *better off* thanks to a service offering. However, “what ‘better off’ means in any given situation must be analysed and, if possible, calculated” (Grönroos, 2015, p. 12). Moreover, the author claims that value is manifested either physically (by using or consuming something); mentally (by thinking about something); virtually (by dreaming or imaging something); or possessively (by feeling well about a possession) (Grönroos, 2015).

Although the Service Logic acknowledges the existence of multiple beneficiaries in service offerings, Grönroos (2008) claims that for the sake of conceptual clarity, the use of the word *value* should be limited to referring to the customers’ creation *value-in-use* and not to the

benefits emerging for other actors engaged in the service offering (Grönroos, 2006). Accordingly, value is understood as “the value for customers, created by them during their usage of resources.” (Grönroos and Gummerus, 2014, p. 209).

In this vein, the author openly criticises the widespread use of this concept within the service-dominant logic, arguing that this led to confusions and multiple interpretations (Grönroos, 2012). For instance, Grönroos and Gummerus (2014, p. 212) state that “in a theoretical or conceptual model, the same phenomenon – in this case, value – cannot be used in multiple ways. So why does value, a central concept, receive such a treatment in SDL? We posit that the SDL actually treats co-creation and value creation in a metaphorical manner.”

Despite this key difference, principles from both frameworks have been used complementarily in the literature, given the explanatory power enabled by their overall correspondences (Gummerus, 2013; Heinonen and Strandvik, 2017). Moreover, and building on the claims of Strandvik and Heinonen (2015), it can be argued that discrepancies between these two frameworks relate mainly to their scope of analysis. Whereas the SDL is more focused at a system level, the Service Logic focuses on the encounter level and the interactions between the actors engaged in the provision of the service offering. These different foci also have an impact on the understanding of the processes underpinning the creation and destruction of value, topic to be discussed in the next section of this chapter.

3.2 THE PROCESSES UNDERPINNING THE CREATION OF VALUE FROM A SERVICE PERSPECTIVE

Value creation processes can be defined as those concerning “the parties, activities and resources involved in value creation” (Gummerus, 2013). Therefore, the distinct focus of the SDL and SL also has an impact on the way researchers approach the processes underpinning the creation or destruction of value in service offerings. Accordingly, this section commences presenting the overall approach that each *logic* has to the processes underpinning value creation and then reflecting on the main differences and commonalities between them.

3.2.1 Overview of value creation processes in the SDL and SL

3.2.1.1 The service-dominant logic and the value cocreation perspective

One of the foundational premises of the SDL is: “value is cocreated by multiple actors, always including the beneficiary” (Vargo and Lusch, 2016, p. 8). Accordingly, the processes underpinning the creation of value are understood through the lens of value co-creation, a concept popularised in the marketing literature by Prahalad and Ramaswamy (2000, 2004b). In the context of the SDL, value cocreation “describes how actors integrate their resources as they attempt to solve problems and create value for themselves and for other actors” (Frow and Payne, 2019). Moreover, given the holistic orientation adopted by the SDL, the definition of who is the beneficiary is not necessarily limited to the customer or end-user of the service offering (Vargo and Lusch, 2017). In other words, the focal user could be any relevant actor amongst the multiple stakeholders engaged in the offering (Vargo and Lusch, 2019a).

Therefore, the analysis of the activities and processes underpinning the value cocreation different processes will differ depending on the focal user selected for the analysis (Vargo and Lusch, 2012). The understanding of co-creation as an overall process of value creation among multiple actors have been gaining traction in the literature, mainly due to the growing number of studies applying an ecosystem lens within the SDL (Chandler and Lusch, 2015; Frow and Payne, 2019). Aspects concerning value creation processes from an ecosystem perspective will be discussed in further sections of this chapter.

3.2.1.2 The service logic and the customer-centric view on value creation

As per the conceptualisation of value, Grönroos and colleagues (2013; 2014; 2015) criticise the broad treatment that value creation processes get within the SDL. More specifically, they argue that the metaphorical and all-encompassing use of the term *cocreation* lacks conceptual clarity, and obscures the actual activities and processes underpinning the creation of value in services. Particularly, Grönroos (2017, p. 3) states that in the SDL, this concept “lends itself to differing interpretations and cannot be analysed on an actor level.” Hence, to avoid this confusion, in the service logic value co-creation is defined as “a joint process that takes place on a co-creation platform involving, for example, a service provider and a customer, where the service provider’s service (production) process and the customer’s consumption and value creation process merge into one process of direct interactions” (Grönroos and Gummerus, 2014, p. 210).

Thus, in the SL the processes of value co-creation are understood as activities occurring within service encounters “that ultimately leads to value for the customer” (Grönroos and Gummerus, 2014, p. 208), understanding value as *value-in-use*. Accordingly, the other actors involved in the offering are conceived as facilitators of value, and eventually as co-creators of value whilst interacting with the customer (Grönroos and Voima, 2013).

As value co-creation is conceived just as one mode of creating value (Grönroos, Strandvik and Heinonen, 2015), the other processes of value creation are embedded in the users’ personal processes (Heinonen and Strandvik, 2017). These processes transcend discrete service encounters (Voorhees *et al.*, 2017), and can also emerge the customers’ everyday activities, not necessarily when the service users are interacting with service providers (Grönroos and Voima, 2013).

Despite the conceptual differences between the SDL and SL, it can be argued that both frameworks approach the processes of value creation from a resource integration perspective and to some extent can be used complementarily (Saarijärvi, Kannan and Kuusela, 2013). Therefore, instead of deepening the discussion about the differences between these frameworks, this chapter continues by exploring how researchers (adopting

an SDL, SL, or combined perspective) have approached the processes underpinning the creation and destruction of value.

In line with the aims of this thesis, further sections will conceive the service users as the focal beneficiaries of the service offerings. Accordingly, for the sake of conceptual clarity and consistency, henceforth the author will adopt the lexicon of the Service Logic, understanding value co-creation as one of several processes of value creation as opposed as an overall lens as utilised in the SDL (Grönroos *et al.*, 2015). Similarly, the terms value creators, co-creators, and value facilitators will be used to differentiate between the user and provider parties, respectively.

3.2.2 Frameworks for understanding value creation processes from a service perspective

3.2.2.1 Value creation through resource integration

The SDL and SL concur that the processes of value creation are based on the integration of resources among the actors engaged in the offering (Grönroos and Gummerus, 2014). As argued by Frow and Payne (2019), “actors access resources in order to correct their resource deficiencies, with the aim of achieving valuable benefits for themselves” and other actors engaged in the service offering. In other words, actors engage in resource integration to create and co-create value (Kleinaltenkamp *et al.*, 2012).

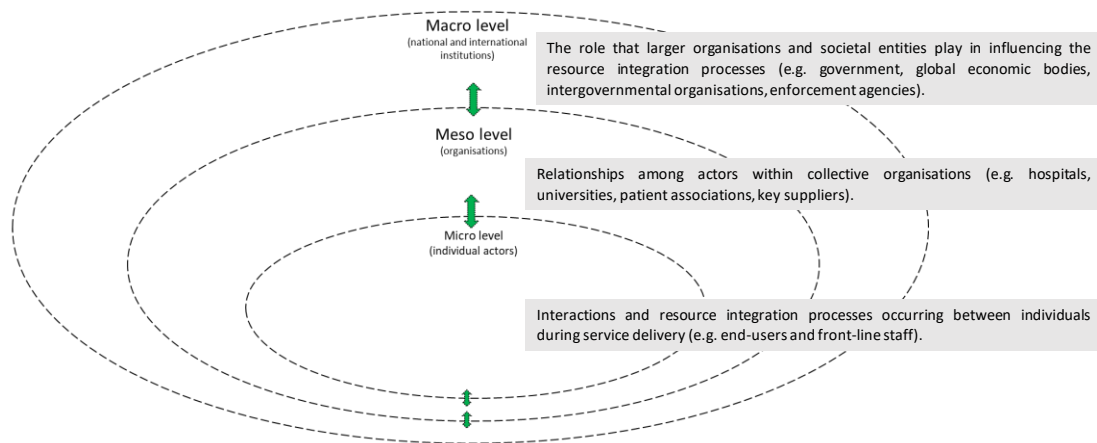
Resources can be defined as “anything than an actor can draw on for support” (Lusch and Vargo, 2014, p. 57). Vargo and Lusch (2004) argue that these resources can come from multiple sources and in various forms, broadly grouping them into two interrelated categories: *operand* and *operant* resources. The first category comprises those “static resources that require some action to be performed on them before they can provide value” (Lusch and Vargo, 2014, p. 13). These can be, for instance, physical objects and natural resources. Conversely, operant resources are defined as those “capable of acting on other resources to create value” (Lusch and Vargo, 2014, p. 13). Examples of operant resources can be knowledge, personal skills, and other intangible elements (e.g. organisational culture, reputation) required to operate and support the utilisation of other resources.

Service researchers have developed several frameworks that shed some light on the processes underpinning the integration of resources among actors in service offerings (Kleinaltenkamp *et al.*, 2012). Although these frameworks are based on the principles of either the SDL, SL or both combined, they differ depending on the level of analysis (i.e. micro, meso, macro, holistic) and overall context of the study (e.g. b2b, b2c, c2c, among others). Thus, to avoid confusion, the following sections present an overview of two overarching frameworks that informed this research: the service ecosystems lens, and the Grönroos-Voima model of value creation.

3.2.2.2 A service ecosystem lens on resource integration and value creation

In the service management literature, the understanding of value creation processes has been evolving from a focus on micro-level dyadic interactions (between customers and providers) to a holistic view of all the actors involved in the creation of value (Fyrberg Yngfalk, 2013; Alexander, Jaakkola and Hollebeek, 2018). This can be reflected in the increasing number of researchers adopting an service ecosystem approach (Frow and Payne, 2019; McColl-Kennedy and Cheung, 2019).

Service ecosystems can be defined as networks of actors “that are connected by shared institutional arrangements and mutual value creation through service exchange” (Lusch and Vargo, 2014, p. 161). The term ecosystem has been borrowed from the natural sciences, as has been deemed as a suitable metaphor that reflects the interdependence and evolution of the resource integration processes among actors (Frow *et al.*, 2014). Although the ecosystem approach conceives the service beneficiaries as the key determiners and creators of value, it also addresses the perspective of other actors engaged in the facilitation of value (Vargo and Lusch, 2017). Conceptually, the relationships between these actors can be located at three distinct but interconnected levels, namely: micro, meso and macro (Beirão, Patricio and Fisk, 2017). Figure 3.1 presents these levels. Whereas the dotted lines represent the permeability between levels, the arrows symbolise the interrelations among these. In other words, the actions of actors at one level, will have an impact on the resource integration processes in other levels and vice-versa.



Based on Beirão *et al.*, 2017; Frow and Payne 2019

Figure 3.1 Overview of service ecosystems.

As illustrated in Figure 3.1, each level of the ecosystem provides an interconnected understanding of the value creation processes. While the micro level focuses on individuals' value creation processes, the meso level is concerned with the setting in which actors integrate resources for the potential creation of value to the service users and themselves. Finally, the macro level "captures the entire value constellation involving value co-creation activities between multiple actors" (Trischler and Charles, 2019, p. 28).

Although the processes and outcomes of value creation differ within and across levels, these are interdependent (Beirão *et al.*, 2017). As Frow and Payne (2019, p. 83) point out the integration of resources between actors within a service ecosystem affects the value co-creation processes "of all other actors in the ecosystem, within both one level and all other levels. Any specific resource-sharing relationship impacts the ecosystem, changing and shaping the relationships between actors and their access to resources". As argued by these authors, this could be the case when governments' implement cost-saving policies within the national health system (macro level). These actions will eventually affect the staffing and resources available to regional hospitals (meso level). Within each hospital, the morale and capacities of their staff will be hampered, potentially affecting the experiences of their patients. In more complicated scenarios, these cuts at the macro level could lead to strikes within hospitals and other major problems. These changes will put pressure on authorities (macro level) which can revise the policies and increase the funding allocated to the hospitals (meso level) aiming to improve the service's processes and outcomes at the micro level.

The service ecosystem lens serves as an overarching framework to understand resource integration and value creation processes encompassing all the actors engaged in the offering. However, since the processes occurring within each level of the ecosystem operate under different logics (Macdonald *et al.*, 2011), it has been argued that its holistic focus may overlook the dynamics and practices occurring within the service users' realm (Grönroos and Gummerus, 2014). These issues are acknowledged by SDL researchers and have deemed as research priorities to be addressed in future studies (Vargo and Lusch, 2019a).

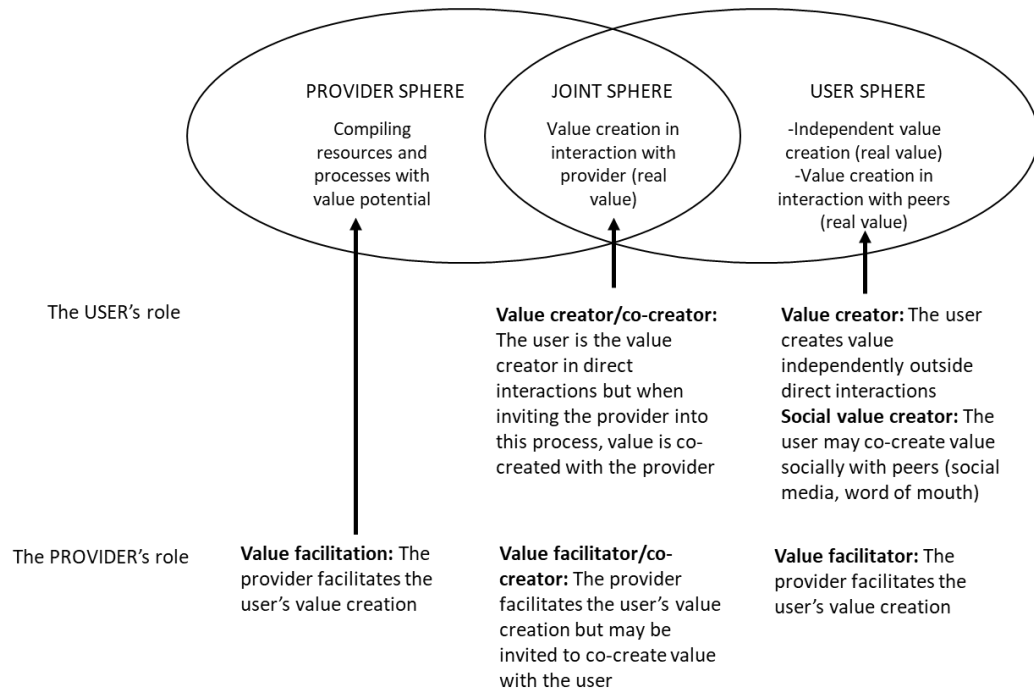
3.2.2.3 Zooming-in: Value creation processes from the service users' perspective

The interactions between customers and providers take place on service encounters, which are conceived as purposive and task-oriented relationships between the actors engaged in the service offering (Czepiel *et al.*, 1985). Accordingly, whilst interacting in service encounters, all the actors involved have clear roles to perform (Solomon *et al.*, 1985) in order to achieve the outcomes expected from the offering. However, as Kjelberg *et al.* (2019) argue, it is likely that these roles may change and evolve during the resource integration processes.

The active role of service users within service encounters has been largely acknowledged in the service management literature. Firstly, by authors who have detached from the notion of service users as passive consumers and conceived them as co-producers of the service offering (Mills and Morris, 1986; Vargo and Lusch, 2004). However, as argued by Frow and Payne (2019), this approach conceives the value creation processes from the perspective of the provider by focusing on themes such as customer voluntary involvement and contributions to the service *production* process. In order to avoid this conceptual limitation, in the service *logics* service users are regarded as creators and co-creators of value (Grönroos, 2017; Vargo and Lusch, 2019a).

Moreover, authors adopting a customer-centric view on the emergence of value (e.g. Hilton, Hughes and Chalcraft, 2012; Heinonen and Strandvik, 2015), argue that this construct not only emerges during customer-provider interactions but also after resource integration activities take place. As Hilton *et al.*, (2012, p. 1511) state: "value is realised immediately, as in a transaction-oriented situation, or over a prolonged period of time, as in a more complex situation with a number of service experiences".

In order to articulate these ideas, Grönroos and Voima (2013), developed a model the resource integration processes that lead to the creation of value in three interrelated realms or spheres, namely: the provider, the customer and the joint spheres. As shown in figure 3.2, within each sphere, users and providers have different goals and roles to perform in order to enact the creation of value.



Source: Grönroos (2019)

Figure 3.2 The Grönroos-Voima model of value creation. Source: Grönroos (2019, p. 782)

As illustrated in figure 3.2, *value-in-use* -or what Grönroos denominates *real value*- emerges only in the users' realm while they are using, consuming or enjoying the benefits of a service offering. In other words, providers cannot create value. As Grönroos (2017) points out, their role is limited to facilitate users' creation of value-in-use and eventually engage in value co-creation activities in the joint sphere but only if customers allow them to do so. Hence, in order to participate in value creation processes, providers make value propositions that can be potentially enacted in interactive service encounters or outside the providers' realm, within the user sphere (Grönroos, 2012).

Accordingly, value co-creation is understood as a process in which "the service provider may engage with the customer's value creation and, through joint co-creational actions, influence the customers' creation of value in use" (Grönroos and Gummerus, 2014, p. 210). For

example, in the context of art lessons for children, *value-in-use* can be co-created either between service users and providers or between service users in customer-to-customer interactions. An example of the former can be when the instructor teaches a student a new painting technique, whereas a collaborative artwork created by a group of students may be an example of the latter.

Independent value-in-use, on the other hand, can emerge within and outside service encounters. As several authors point out, instead of being created, this type of value is *formed* in the customers' realm (e.g. Hilton *et al.*, 2012; Heinonen and Strandvik, 2017). Understanding value formation as those "behavioural and mental processes of interpreting, experiencing and integrating offerings in their everyday lives/businesses with either positive or negative outcomes" (Heinonen and Strandvik, 2015, p. 479).

In the art lessons example, *independent value-in-use* can emerge in the joint sphere through internal responses and emotions of the service users (e.g. feeling amused, relaxed, etc.) or develop in the user sphere at any time in the future, when the kid enjoys the benefits of the lesson. For example, whilst painting at home or sharing his/her creations with relatives and friends. In other words, *value-in-use* can emerge either within or outside the service provider's boundaries.

The provider sphere comprises the compilation of organisational resources and activities that a service provider must undertake in order to facilitate the potential creation of value by the service users (Grönroos and Voima, 2013). More specifically, Grönroos (2017, p. 6) argues that "by compiling resources and developing processes the firm develops an offering with the potential to be materialized into real value, not at the point of purchase, but as value-in-use during the customer's consumption and value-creating processes". Hence, in the Grönroos-Voima model, these facilitation processes are enacted either in the *provider sphere*, outside the sight of the service users or within the *joint sphere* during the service encounters.

In the context of the example above provided, value facilitation activities could be those related to hiring and training arts tutors, scheduling the teaching hours, procuring the materials to be used in the session, among others.

Finally, it is worth highlighting that Grönroos acknowledges that the processes illustrated in Figure 3.2 are dynamic, not necessarily occurring in a linear sequence (Grönroos, 2015). Similarly, besides the model focuses on the service user and the managerial level, it acknowledges that value creation and facilitation activities are embedded in a broader context comprised by multiple actors, and interconnected service ecosystems (Heinonen and Strandvik, 2017; Davey and Grönroos, 2019). Hence it can be argued that both frameworks can be used complementary.

3.2.3 Reflections on the service-based value creation frameworks

3.2.3.1 *The active role of the service user*

As noted in the frameworks previously discussed, service users are not conceived as passive consumers of a service offering. On the contrary, they are deemed to have an active role as resource integrators within the value creation processes (Kleinaltenkamp *et al.*, 2012). Likewise, inadequate performances of their roles can hamper their service experiences, leading to the potential destruction of value for them and the other actors engaged in the offering (Greer, 2015; Laud *et al.*, 2018).

The understanding of service users as resource integrators have been largely acknowledged in the literature (Hollander, 1985). This view has evolved from a conceptualisation of service users as co-producers or part-time employees (Mills and Morris, 1986) to the current understanding as creators and co-creators of value (Heinonen and Strandvik, 2017) along with other actors engaged in the facilitation and delivery of the service offering (McColl-Kennedy and Cheung, 2019).

It is worth noting that the customer can be performed individually or collectively, for instance, by a group of individuals within the same consumer entity (Anderson *et al.*, 2013). A consumer entity could be a household in which all its members enjoy the benefits of a service offering regardless of who acts as the decision-maker before the service provider (Epp and Price, 2008), as may be the case of a family in a holiday trip. Moreover, in other cases, the consumer entity may be comprised of a primary service user whose value creation processes are supported by another actor during service delivery. This may be the case of

triadic service encounters (Svensson, 2002; Rötzmeier-Keuper *et al.*, 2018) where the interactions between the primary user and the service provider are mediated by a third party. Examples of the above could be the case of education or healthcare services where parents or other relatives of the primary service user play a decisive role in several stages of the decision-making processes (Bay and Daniel, 2001; Leino, 2017).

Accordingly, the actions of the consumer entity will be determinant in the emergence of value through resource integration (McColl-Kennedy, Cheung and Ferrier, 2015; Kjellberg, Nenonen and Thome, 2019). In doing so, service users should perform cognitive and behavioural actions done by the customers that “may range from simple (low level) activities such as compliance with service provider/providers, and collating information to complex (high level) activities such as colearning, actively searching for information and providing feedback” (McColl-Kennedy *et al.*, 2012, p. 375). These activities may occur during or outside service encounters. As Hilton *et al.*, (2012, p. 1509) state, value emerge “through resource integration behaviours associated with use, consumption, or experience, which may be immediate or may be at some distance (spatial or temporal) from the enterprise and the resource integration activities”.

Accordingly, besides the operand resources contributed by the service users (such as money), they contribute with social, cultural and other physical resources that are integrated with those of the provider in order to co-create value (Arnould *et al.*, 2006). Therefore, users’ resources are dynamic and evolve over time (Hilton *et al.*, 2012) and their contributions will vary according to the individuals’ behaviours, attitudes and effort put into the resource integration processes with the service provider (McColl-Kennedy *et al.*, 2012; Fliess, Dyck and Schmelter, 2014; Sweeney *et al.*, 2015).

It is worth mentioning that the nature and relevance of the users’ role will vary according to the characteristics of service offering (Normann, 2001). Whereas in some cases service users are meant to lead the value creation processes, in others these could be led by the service provider (Grönroos *et al.*, 2015; Merrilees, Miller and Yakimova, 2017). Moreover, in contexts where asymmetry of power and information exist between the provider and the customer, such as professional services, the latter have little agency regarding their actions within the

resource integration processes and little control over the potential value outcomes of the offering (Hibbert, Winklhofer and Temerak, 2012; Black and Gallan, 2015).

Previous studies have shown that customers' different co-creation styles, emotions and resource integration practices affect value creation processes and therefore, lead to distinct value creation outcomes (Mattila and Enz, 2002; McColl-Kennedy *et al.*, 2012). Thus, organisations must acknowledge these differences and adapt their processes accordingly when possible (Normann, 2001). In other cases, providers are required to train and enable their users to perform their role appropriately, in order to safeguard the effectiveness of resource integration processes and potential outcomes of the service offering for the customers and the other actors involved (Hibbert *et al.*, 2012; Davey and Grönroos, 2019).

Finally, when customers face barriers to embrace their role as active resource integrators, the value creation processes may be hampered if they are not adequately supported by the providers or other actors within the consumer entity. In most complex cases, the resource integration processes could lead to the destruction of value instead (Echeverri and Skalen, 2011). Since this study focuses on services offerings aimed at people with additional support needs, these aspects will be further discussed later in this chapter.

3.2.3.2 The service provider cannot create and deliver value: Crafting and fulfilling value propositions

The SDL and SL sustain that service providers cannot create and then deliver value to their customers (Vargo and Lusch, 2004; Grönroos, 2006). Instead, they are limited to make value propositions. Value propositions can be defined as promises of potential value offered by organisations to their stakeholders as a means to engage them in resource integration processes (Skålén *et al.*, 2015). As can be inferred from this definition, value propositions may not be realised, remaining as unfulfilled promises (Brown and Bitner, 2006; Grönroos, 2009).

Accordingly, in order to deliver these promises of potential benefits (Grönroos, 1998; Lusch and Vargo, 2019), service organisations need to carefully design and manage their offerings to support the users' value creation processes (Patricio, Fisk and Cunha, 2008; Collier *et al.*,

2018). This include planning and managing the tangible aspects of the service environment (Bitner, 1992; Teixeira *et al.*, 2012) where the offering takes place, as well as the processes guiding the interactions between customers and the value facilitators engaged at different levels of the service ecosystem (Shostack, 1984; Bitner, Ostrom and Morgan, 2008; Patricio *et al.*, 2011).

At the micro level service providers must manage the interactions occurring within service encounters (Czepiel *et al.*, 1985; Fließ and Kleinaltenkamp, 2004), since the actions performed by the service staff are crucial for enabling the adequate enaction of the users' processes (Solomon *et al.*, 1985; Carbone and Haeckel, 1994; Bettencourt and Gwinner, 1996). In the service marketing literature, the actions of the staff have been linked to the customers' perceived service quality (Parasuraman, Zeithaml and Berry, 1985; Bitner, 1990; Cronin and Taylor, 1994) including aspects such as the professionalism courtesy and empathy demonstrated during service encounters, among other behaviours and qualities that lead to the customers' satisfaction with the service experience (Winsted, 2000; Zomerdijs and Voss, 2010; Jain, Aagja and Bagdare, 2017).

However, in service-based frameworks for value creation, employees are conceived as facilitators and co-creators of value (Merrilees *et al.*, 2017). Hence, organisations are required to craft value propositions for service facilitators to engage them in the value creation processes (Ballantyne, 2003), outlining the potential benefits for them as well as their wider contribution to the customers and other stakeholders engaged in the offering (Frow and Payne, 2011). When the value propositions made to the customers are not aligned with those made to the service staff, the latter could feel frustrated and disengaged (Söderlund, 2017), leading to the potential destruction of value, aspect to be discussed in further sections of this chapter.

Accordingly, service providers are required to manage relevant aspects such as the hard and soft skills needed to enact the value creation processes (Wieseke, Geigenmüller and Kraus, 2012; Hurrell, Scholarios and Thompson, 2013), the autonomy they have in handling customers' processes and requests (Cook *et al.*, 2002), the alignment between the employees' personal values with those promoted by the service provider (Merrilees *et al.*, 2017; Echeverri and Åkesson, 2018), the quality of their relationships with fellow value facilitators (Gremler, Bitner and Evans, 1995; Sharma and Conduit, 2016) and other elements that not only contribute to the staff performance but also to their engagement and

commitment with the value creation processes (Sharma, Kong and Kingshott, 2016; Merrilees *et al.*, 2017)

Regarding the providers' actions at the meso level, service researchers have been increasingly acknowledging the relevance of other stakeholders in the realisation of the value outcomes of service offerings (Laczniak and Murphy, 2012; Hillebrand, Driessen and Koll, 2015). Notably, by suggesting that relationships with partner organisations play a critical role in enabling the value creation processes for service users at the micro level (Pinho *et al.*, 2014).

As argued in previous studies, stakeholders can adopt multiple roles in facilitating and enabling the creation of value for the primary beneficiaries (Kjellberg, Nenonen and Thome, 2019), either by being involved in the offering's delivery or contributing crucial resources for the value facilitation processes occurring at the meso level (Beirão *et al.*, 2017).

Findings from previous research suggest that meso level actors have multiple motivations to engage in value creation processes (e.g. Austin and Seitanidi, 2012b, 2012a; Hillebrand *et al.*, 2015; Weitzner and Deutsch, 2015; Pera, Occhiocupo and Clarke, 2016). As these studies suggest, while some partners will engage for instrumental and transactional reasons, others will seek to build long-term relationships, achieving synergies and strategic objectives such as enhancements in reputation and legitimacy before other stakeholders.

Accordingly, service providers must acknowledge their partners' motivations and expectations in order to set common goals and agenda (Pera *et al.*, 2016) and successfully engage them in the value creation processes in benefit of their primary beneficiaries (Hillebrand *et al.*, 2015).

Consequently, it can be argued that service providers also need to craft value propositions to the stakeholders engaged in the value facilitation processes at the meso level (Payne, Ballantyne and Christopher, 2005; Payne, Frow and Eggert, 2017). As noted by Frow *et al.*, (2014, p. 328) "an important recent development in the value proposition literature is the notion of moving from a narrow dyadic, customer–supplier perspective, to a much broader view that includes multiple stakeholders or 'actors' within a service ecosystem."

Gyrd-Jones and Kornum (2013, p. 1484) argue that in order to successfully engage in value co-creation processes, service providers "should remain open to input from all stakeholders, because even opposing stakeholders at the periphery of the ecosystem can contribute with

valuable adjustments at the core.” Hence, in a service ecosystem context, value propositions constitute a pivotal instrument to facilitate the alignment and coordination among actors engaged in the value creation processes (Frow and Payne, 2011; Chandler and Lusch, 2015). As Frow and Payne (2014, p. 340) suggest, value propositions serve as “a dynamic and adjusting mechanism for negotiating how resources are shared within a service ecosystem”.

This gains particular relevance, in offerings where it is highly likely that different stakeholders may have competing expectations and understandings regarding the potential value of a service offering and define which stakeholders’ demands prioritise over others (Weitzner and Deutsch, 2015; Prior and Marcos-Cuevas, 2016). Accordingly, “the formation of a value proposition will reflect conflicting interests amongst resource integrating actors” (Kowalkowski *et al.*, 2012, p. 154).

If organisations fail to manage and align these potentially conflictive views, or to adapt to any other changes in the ecosystem, the service offering will lead to the destruction of value instead (Prior and Marcos-Cuevas, 2016; Beirão *et al.*, 2017), a topic that will be discussed in the next section.

3.2.3.3 The destruction of value as a potential outcome of value creation processes

Given the interactive nature of value creation processes, it is unlikely that all customers enjoy a seamless experience during service encounters (Johnston and Kong, 2011; Lemke, Clark and Wilson, 2011). Moreover, problems arising among partner organisations can severely impact the processes for the primary beneficiaries of the offering. Hence, as has been argued by several authors, the destruction of value is a natural and sometimes an inevitable outcome of service relationships (Prior and Marcos-Cuevas, 2016; Plé, 2017).

Value destruction can be understood in opposition to value creation. This is when a service offering lead to adverse effects on the wellbeing of the beneficiaries (Echeverri and Skalen, 2011). Researchers usually employ the term *co-destruction*, which is defined as “an interactional process between service systems that results in a decline in at least one of the systems’ well-being (which, given the nature of a service system, can be individual or organizational)” (Plé and Chumpitaz Cáceres, 2010, p. 431). Hence, value can be destroyed

or co-destroyed by any of the multiple actors engaged in the service ecosystems (Prior and Marcos-Cuevas, 2016). Previous studies suggest that value is destroyed when the expected outcomes of the offering are not enacted for the relevant actors or these incur in negative emotional and psychological costs associated to the service experience (Prior and Marcos-Cuevas, 2016)

The potential sources of value destruction are multiple (Echeverri and Skalen, 2011). During service encounters, value creation processes may be hampered by the service staff's actions (Wieseke, Geigenmüller and Kraus, 2012). Issues such as inadequate performance of their role (Singh, 2000; Harris and Ogbonna, 2009), work overload (McColl-Kennedy *et al.*, 2012), emotional distress (Ashforth and Humphrey, 1993; Söderlund, 2017), or incongruences between the role expected by the firm and the customers (Solomon *et al.*, 1985; Echeverri and Skalen, 2011) have been pointed out in the literature as sources of staff-led disruptions to the users' experience.

Furthermore, actions by the service users also can cause problems to their value creation processes (Bitner, Booms and Mohr, 1994; Reynolds and Harris, 2009; Greer, 2015), affecting their experiences as well as those for the staff and other fellow customers involved in service delivery when these are not handled accordingly (Habel, Alavi and Pick, 2017; Söderlund, 2017).

Previous studies suggest that value creation processes may be hampered when service users are not adequately trained or equipped to carry on with their active role during service encounters (Bendapudi and Leone, 2003). In these cases, customers can experience a role overload (Solomon *et al.*, 1985; Biddle, 1986), being unable to cope with the pressure or comply with the activities required to the creation or co-creation of value (Kjellberg *et al.*, 2019). Situations like this, potentially lead to customers' frustration and dissatisfaction with the service experience (Sweeney *et al.*, 2015).

Moreover, problems at the micro level can be caused by the presence of other service users engaged in the service encounter or, in most complicated cases, by customers misbehaving (Harris and Reynolds, 2003) and deliberately threatening the value creation processes for the

other actors engaged in the service offering (Fisk *et al.*, 2010; Kilian, Steinmann and Hammes, 2018).

Furthermore, several issues occurring at the meso level can lead to the destruction of value within the service offering (Laamanen and Skålén, 2015; Wieland, Koskela-Huotari and Vargo, 2016). These include misalignments of expectations and organisational practices (Chowdhury, Gruber and Zolkiewski, 2016; Prior and Marcos-Cuevas, 2016), inadequate performance of partners organisations (McColl-Kennedy *et al.*, 2017), nonfulfillment of promises (Prior and Marcos-Cuevas, 2016), misuse of resources, opportunistic behaviours (Chowdhury, Gruber and Zolkiewski, 2016) among others. Accordingly, inadequate management of the relationship or the establishment of unrealistic value propositions can lead to zero-sum value creation processes (creating for some actors but destroying for others) or the overall destruction of value within the system (Corvellec and Hultman, 2014).

Nevertheless, findings of recent studies suggest that the destruction of value can potentially lead to positive outcomes in the future (Chowdhury *et al.*, 2016). Therefore, researchers have been calling for more research suggesting exploring this phenomenon adopting a broader temporal lens (Plé, 2017) not limiting it to the analysis of dyadic relations between actors (McColl-Kennedy and Cheung, 2019). For instance, it has been argued value destruction experiences at the meso level allow actors to learn from their mistakes and then fix the resource integration processes in the future or change their approach to engage in new potential partnerships relations (Chowdhury *et al.*, 2016). Additionally, at the micro level authors suggest that given the active role and agency that customers have as creators of value when services fail, they acknowledge how their actions that may hindered the achievement of the desired outcomes, not necessarily blaming the provider (Bendapudi and Leone, 2003; Sugathan, Ranjan and Mulky, 2017), and potentially using these experiences to better perform their role in the future (Plé, 2017).

3.2.3.4 The application of service-based approaches to value in the context of public service organisations

It has been claimed that the SDL and SL can be applied to understand value creation processes in any context, including public services. Previous studies have applied service-based frameworks to understand value creation and co-creation processes in settings such as public transport (e.g. Gebauer, Johnson and Enquist, 2010; Echeverri and Skalen, 2011); education (e.g. Ng and Forbes, 2009; Jarvis *et al.*, 2014) and healthcare (e.g. Beirão *et al.*, 2017; Verleye *et al.*, 2017; Davey and Grönroos, 2019).

Whereas Vargo and Lusch (2017) claim that the public sector is one of the many fields in which the SDL is suitable to be applied, Grönroos (Grönroos, 2019) argue that PSOs can embrace an SL orientation to become more efficient and effective.

However, these claims have been refuted by public management researchers (e.g. Osborne, Radnor and Nasi, 2013; Alford, 2016; Hodgkinson *et al.*, 2017; Eriksson and Nordgren, 2018; Osborne, 2018) who argue that the different logics between the public and for-profit sectors makes necessary to refine the foundational premises of these frameworks before applying it into the context of public service offerings.

The main issue highlighted in the literature concerns the lack of a customer in public services as they exist in commercial settings (Jung, 2010; Wright, Chew and Hines, 2012). Instead, PSOs can have multiple stakeholders to address besides their end-users (Best *et al.*, 2018). These stakeholders may operate in the private, public and third sectors (Billis, 2010), including, service staff and volunteers, other PSOs, the general public and the community (Powell and Osborne, 2018). Moreover, the demands of these stakeholders can often be conflictual (Bryson *et al.*, 2017), forcing PSOs to prioritise among stakeholders and manage their expectations accordingly (Corvellec and Hultman, 2014).

In addition, Osborne (2018) argue that users of public services do not necessary have the agency to make critical decisions within service encounters (e.g. inmates, children in social care) and have a dual role as end-users and citizens, which may lead them to evaluate the service differently when thinking on the broader impact of the offering instead of the just the service experienced.

Accordingly, user-focused approaches to value, such as the SL, have been deemed as overly individualistic and therefore non-suitable to capture the complexity of value creation

processes and outcomes of public service offerings (Corvellec and Hultman, 2014; Eriksson and Nordgren, 2018). Similarly, analysis based on the dyadic processes between users and providers overlook the complex networks of actors involved in the value facilitation processes (Hodgkinson *et al.*, 2017) and the relevance of institutions, policies and the political actors influencing these processes and defining the value outcomes of the service offering (Badinelli, 2015; Westrup, 2018; Trischler and Charles, 2019).

Although studies published in the service management literature provide insights that help to advance the understanding of value creation processes in public services, they obscure relevant aspects concerning the nature and dynamics of value creation in public services. Given the focus of this thesis, this chapter continues by reviewing how the concept of value and its creation processes have been understood in the public management literature.

3.3 VALUE CREATION PROCESSES IN PUBLIC SERVICE ORGANISATIONS

The meaning of value in public services has been continuously contested in both research and practice. Currently, there is a vivid debate regarding the processes underpinning the creation and destruction of such value in public services (Osborne *et al.*, 2016; Bryson *et al.*, 2017; Hartley *et al.*, 2017). Although there are competing approaches embedded in different public service reform models (Pollitt and Bouckaert, 2011; Strokosch and Osborne, 2018) studies adopting a service-based approach to value creation have been gaining traction in the public management literature (e.g. Skålen *et al.*, 2018; Best *et al.*, 2019; Hardyman *et al.*, 2019; Petrescu, 2019). Overall, these studies adopt a value co-creation perspective to understand the role that service users and other actors have in the planning design, delivery and evaluation of public services.

This section presents a brief overview of how the concept of value has been approached within contemporary studies, highlighting the key assumptions within each approach. Given the focus of this study, this section provides further details on studies adopting a service-based approach to the processes of value creation in public service organisations.

3.3.1 The understanding of the concept of value in the Public Management literature

In the Public Management literature, the understanding of the concept of value in public service offerings has been evolving from an organizationally-centred orientation towards a citizen-oriented one. However, the dimensions and underlying processes of *value* creation have been ambiguously treated within different paradigms of public management. For instance, in the traditional Public Administration paradigm, the *value provided* by PSOs was centrally defined by the administrative authority and mediated by law (Pollitt and Bouckaert, 2011). Accordingly, *value* was broadly conceptualised in the form of desired societal outcomes such as access to education, children nurturing, national security, among others. This approach to the concept omits aspects such as the generation of individual benefits for service users and the role that PSOs perform in doing so. This situation has been regarded as one of the many factors hindering the overall *efficiency* of PSOs under bureaucratic regimes (Pollitt and Bouckaert, 2011).

3.3.1.1 The New Public Management paradigm and the concept of value

In response to the issues mentioned above, ideas based on the Public Choice Theory and embedded in the New Public Management (NPM) paradigm (Hood, 1991) gained relevance in public management literature and public sector reforms agendas worldwide (Engelen, 2007). For instance, the articulation of these principles has been further developed under schemes such as the Best Value approach introduced in the late 1990s in the United Kingdom (Pollitt and Bouckaert, 2011). Under the NPM paradigm, PSOs are conceived as productive entities that (ideally) should compete with private companies for catering their end-users and communities (Le Grand, 2007).

The underlying assumption of the NPM paradigm is that citizens demand *value for money* (or *value for taxes*) from PSOs (O'Flynn, 2007). Therefore, PSOs are expected to deliver *the best value* to satisfy the needs and expectations of citizens, emulating the practices that private companies would apply to serve their customers (Jung, 2010; Carvalho and Brito, 2012).

Consequently, the value *created* by PSOs has been understood in terms of the outputs of a *service production process* which can be measured through performance indicators such as customer satisfaction, cost reductions, staff productivity and a range of other outcomes

generated by PSOs. Although the adoption of these practices is aimed to enhance the overall efficiency of PSOs, the attention placed to the attainment of performance goals usually obscures aspects related to the creation of social or collective value (Radnor and Osborne, 2013).

Moreover, methodologies developed in the field of social accounting have bolstered the use of financial-based metrics for the assessment of the outcomes produced by public service offerings (Millar and Hall, 2013). For example, the methodology underpinning the *Social Return of Investment* (SROI), incorporates long-term societal outcomes such as economic development, environmental protection or health improvements. These goals are monetised during the planning, design, delivery evaluation of public service offerings. However, according to Moody, Littlepage and Paydar (2015), only a few organisations can apply the SROI methodology comprehensively due to difficulties in the estimation and calculation of the relevant variables required.

In summary, the conceptualisation of value under NPM-based frameworks turned the focus of attention from the broad social objectives of Public Administration regimes to utilitarian and transactional dimensions of public services delivery (Radnor and Johnston, 2013). Consequently, the NPM movement has been frequently criticised, since it fails to capture the complexity of public service offerings, being deemed as detrimental for the efficacy and reliability of public services in general (O'Flynn, 2007; Jung, 2010).

3.3.1.2 The public value approach to value creation and determination

Differing from NPM-based frameworks, the Public Value paradigm (Moore 1995; Moore 1994) acknowledges the different nature and context of public service organisations, particularly when compared with private companies. Accordingly, its understanding of the concept of value goes beyond the transactional dimensions embedded in the NPM paradigm (Benington, 2011). Overall, the Public Value approach conceives PSOs as the entities responsible for creating and delivering value for individual service users while at the same time for the society as a whole (Alford, 2016).

Consequently, this approach emphasises the differences between the concepts of *private* and *public value* (Moore, 1995). As illustrated by Alford and Yates (2014), in the context of

education, the creation of *private value* is related to the learning experience of each pupil, which conveys benefits to their families and close circles. Subsequently, in aggregate terms, the creation of this individual value will drive the creation of *public value* for citizenry for example in the form of enhanced social skills, educational levels, or the facilitation of future technological or economic developments.

As Moore (1994, p. 206) states, “the task of a public sector manager is to create public value”. Therefore, the meaning of value is linked to the enactment PSOs’ purpose in a process mediated by the authorising environment and restricted by its operational capacities to deliver and achieve the intended organisational outcomes (Moore, 1995). As summarised by Benington and Moore (2011, p.5), in order to create public value, PSOs must comply with the following conditions: “aim convincingly at creating publicly valuable outcomes, [...]; mobilize sufficient authorization and be politically sustainable -that is, gain ongoing support from key political and other stakeholders; [...] [and] be operationally and administratively feasible – that is supported by the necessary finance, technology, staff skills and organizational capabilities needed to create and deliver the desired public value outcomes”.

Although Public Value-based frameworks advocate for the creation of value for citizens, the process of *valuing* remains controlled by politicians or public managers who, in their role of representatives of the citizens, must interpret and decide what is valuable or not for the users of public services (Grube, 2012; Hartley *et al.*, 2015). Accordingly, despite the popularity of the term, there is not a clear definition of what constitutes public value or not (Rhodes and Wanna, 2007). For instance, O’Flynn (2007 p. 358) states that public value is “a reflection of collectively expressed, politically mediated preferences consumed by the citizenry”, conceiving public value as a *demand-driven* construct. Alternatively, some authors (e.g. Kelly *et al.*, 2002; Stoker, 2006) consider it to be a *politically-driven* construct, conceiving governments and PSOs as the actors controlling the definition of Public Value in a given context.

Consequently, and despite that the Public Value framework acknowledges the central role of the individual and collective benefits facilitated by PSOs, it conceives service users as passive recipients of the offerings provided (Osborne and Strokosch, 2013). As argued by Osborne *et al.* (2013, p. 149) this could lead PSOs to focus on attaining its internal goals, and hence becoming “more efficient but not more effective”.

3.3.1.3 The Public Service Logic: A service-based approach to value and value creation

As argued by Osborne (2010), frameworks based on intra-organisational processes, fail to capture the complexity of value creation processes within public services. To overcome these limitations, Osborne *et al.* (2013) proposed the adoption of a service-based approach to understand and manage public services. This framework, known initially as Public Service-Dominant Logic and then renamed to Public Service Logic (Osborne, 2018) (PSL) builds upon conceptual developments from the service management literature, such as those discussed in earlier sections of this chapter (e.g. Vargo and Lusch, 2004; Grönroos, 2006).

As pointed out by Osborne *et al.* (2013, p. 146), this approach “puts the service user, rather than the policymaker or professional, at the heart” of value creation processes. However, it also acknowledges the relevance of other stakeholders either as facilitators or co-creators of value at an individual or collective level (Osborne *et al.*, 2014). Within this framework, the concept of value is not understood in utilitarian terms, and it is not limited either to the satisfaction of users’ demands nor the achievement of performance goals based on outputs/outcomes defined by PSOs or other relevant actors. As Osborne *et al.* (2015) argue, the internal efficiency of PSOs is required but not enough to enable the creation of value.

Consequently, the PSL conceives the concept of value as socially constructed and negotiated (Osborne, 2018). This includes benefits for the individuals engaged in service delivery as well as the attainment of long-term societal outcomes (Alford, 2016; Osborne *et al.*, 2016). In other words, the definition of what is *valuable* is not dictated by the PSOs, and the enactment of the organisation’s desired value or values is beyond its managerial capabilities or control.

In general terms, value can be conceptualised either as the relational outcomes that emerge during the service experience or the enactment of the expected collective benefits of the offering (Best *et al.*, 2019; Hardyman *et al.*, 2019). Particularly, Osborne *et al.* (2016) suggest that the value of a public service offering emerge when the social or economic needs of citizens are met, they perceive improvements on their quality of life or develop capacities that enable them to overcome future challenges in their lives.

The next section presents an overview of the processes underpinning the creation and destruction of value from a PSL perspective, from initial conceptual developments focused on dyadic interactions to contemporary studies centred on public service ecosystems.

3.3.2 Value creation processes under the Public Service Logic

3.3.2.1 Overview of the value creation processes, key concepts and actors' roles

As it is the case within the service management *logics*, in the PSL, the processes of value creation are based on the integration of resources between multiple actors engaged in the service offering (Osborne, 2018). Accordingly, in the PSL value is not understood as something created by PSOs and then delivered to the service users (Osborne *et al.*, 2013). As Osborne (2018, p. 4) states: “it is how the citizen uses this offering and how it interacts with his/her own life experiences that create value”. In other words, PSOs are conceived as facilitators of value, that “can only promise a certain process or experience’ to its service users” (Osborne *et al.*, 2016, p. 642).

These promises are articulated through value propositions, which can be defined as “more or less standardised configurations of resources offered by organisations to users” (Skållén *et al.*, 2018, p. 702), that convey the potential realisation of *value-in-use* (Eriksson *et al.*, 2019). Hence, value propositions are designed to enable service users (Hardyman *et al.*, 2019) to create *value-in-use* independently or co-create it during interactive service encounters (Grönroos, 2019).

As Osborne (2018) acknowledges, the user-centred understanding of value within the PSL has more commonalities with the definition provided by the Service Logic rather than the broad conception given by the Service-Dominant Logic. In the public management literature, the concept of *value co-creation* has been applied as a broad analytical lens as well as a process for value creation. For instance, previous studies have employed a broad definition of value and value co-creation addressing multiple focal users (Bryson *et al.*, 2017; Luu, 2018), and has often been used as a synonym of users’ involvement in the co-production of public services (Voorberg *et al.*, 2015; Osborne *et al.*, 2016).

Nevertheless, in public service offerings, the resource integration processes between service users, PSOs and other stakeholders are not dictated by a market logic (Lapworth, James and Wylie, 2018; Powell and Osborne, 2018). Although under the determination of what is valuable is ultimately defined by the services’ beneficiaries (Hardyman *et al.*, 2019), recent studies applying the PSL also acknowledge the realisation of benefits for other stakeholders, both at individual and collective levels (e.g. Best, Moffett and McAdam, 2019; Petrescu, 2019).

3.3.2.2 The evolving understanding of value creation processes within the PSL

The PSL (or former PSDL) have been gaining attention in the Public Management literature. Accordingly, the empirical and conceptual contributions of recent studies have helped to refine the theoretical principles underpinning this approach (Osborne *et al.*, 2015; Osborne, 2018). While empirical studies initially focused on processes occurring between users and providers at the micro and meso levels of analysis (e.g. Hardyman *et al.*, 2015; Osborne *et al.*, 2016; Torvinen and Haukipuro, 2018), conceptual research have shifted the attention to the processes underpinning the creation of value from a service ecosystem perspective (e.g. Best *et al.*, 2019; Eriksson, 2019; Petrescu, 2019).

3.3.2.2.1 Initial developments: A focus on the co-production of value

In its foundational premises, the public-service dominant logic conceived co-production as the resource integration process for value creation in public services (Osborne *et al.*, 2013). Thus, it focused on the analysis of the processes occurring at the micro level and the outcomes for individual and organisational actors engaged in service delivery.

Although scholars attribute the widespread use of the co-production lens to the work of Elinor Ostrom and colleagues during the 1970s (Parks *et al.*, 1981; Alford, 2014), it has regained relevance in the public management literature since the beginning of the 2000s (Voorberg *et al.*, 2015; Osborne, 2016). This impulse responds to calls from policymakers and international institutions for reforms encouraging the involvement and participation of citizens in the design and delivery of public services (e.g. Christie, 2011; OECD, 2011), as well as the influence of theoretical developments within the service management literature (Osborne, 2006; Voorberg *et al.*, 2015).

Studies adopting a co-production perspective have contributed with a substantial body of research that provides a better understanding of the active role that citizens can play in the planning, design, delivery and evaluation of public services (Voorberg *et al.*, 2015; Nabatchi *et al.*, 2017).

For instance, recent studies on the co-production literature have shed some light on aspects such as the conceptual differences and practical implications of collective and individual co-production activities (e.g. Osborne and Strokosch, 2013; Bovaird *et al.*, 2015; Nabatchi *et al.*, 2017); the role that the policy context play in facilitating or hindering co-production (e.g.

Cepiku and Giordano, 2014; Farr, 2016; Laitinen, Kinder and Stenvall, 2018; Flemig and Osborne, 2019); the strategies applied to encourage users to co-produce with service providers (e.g. Bovaird *et al.*, 2015; Wiewiora, Keast and Brown, 2015); and the impact that co-production strategies have on service users' wellbeing and overall assessment of the offering (e.g. Fledderus, Brandsen and Honingh, 2014; Fledderus, 2015; Torvinen and Haukipuro, 2018), among others.

It has been argued that these studies have helped to move the focus from NPM-based conceptions of service users as *consumers* of public services to its current view as active participants in the processes of value creation (Virtanen and Stenvall, 2014; Brandsen *et al.*, 2018).

Although some authors use the terms *co-production* and *co-creation* interchangeably (Voorberg *et al.*, 2015), the former has been deemed as provider-centred, since it neglects the emerging nature of value (Hardyman *et al.*, 2019; McColl-Kennedy and Cheung, 2019). The co-production literature usually focuses on the voluntary involvement of service users on the planning, design or delivery of public services, conceiving value as the output of user-provider interactions (Osborne, 2018; Eriksson, 2019). These premises are challenged by the PSL, which conceives value as a construct not restricted to user-providers interaction, as also emerges "within the context of the service user's wider life experience" (Osborne, 2018, p. 1).

3.3.2.2.2 A shift towards the co-creation of value

In the PSL, value emerges either when the service users interact with PSOs or during their everyday activities outside service relationships (Grönroos, 2019). These terms that in the Service Logic are known as *co-creation of value-in-use* and *independent value-in-use* (Grönroos and Voima, 2013), in the PSL have been labelled as co-experience (Osborne, 2018) and co-construction (Osborne *et al.*, 2016) respectively. Yet, most studies applying a PSL lens, use the umbrella term of value co-creation to refer to the resource integration processes between service users and PSOs (e.g. Hardyman *et al.*, 2015; Torvinen and Haukipuro, 2018; Voorberg *et al.*, 2017; Luu, 2018; Dudau *et al.*, 2019; Petrescu, 2019; Strokosch and Osborne, 2020).

Empirical studies have studied the processes of value creation at the micro level by building upon the principles of the service-based frameworks discussed in previous sections of this

chapter, as well as insights from the public service co-production literature. Findings of these studies reaffirm that the generic premises of the service management *logics* are not directly transferable to the context of public services. Hence, the adoption of a PSL approach to understand the processes of value creation requires the acknowledgements of the multiple and sometimes conflictual roles that service users and PSO's staff have as citizens, co-creators and beneficiaries of the service offerings, the constraints and barriers that hinder the actors' capacity to engage in value co-creation processes, and the limited agency these actors often have when facing problems during service encounters (Lapworth *et al.*, 2018; Luu, 2018).

Additionally, the PSL also addresses the collective or *public* dimension of value generated within public service offerings. Although the creation of collective or public value responds to different processes than those at the individual level (Corvellec and Hultman, 2014; de Graaf, Huberts and Smulders, 2016), these are interrelated (Best *et al.*, 2018; Jaspers and Steen, 2019). This poses challenges to PSOs since they must balance the meet of individual and societal value, which, in some cases, can represent opposing objectives. For example, improvements in a domiciliary recycling collection service can enhance individual value (i.e. bins are collected more frequently outside each service user house) but also could imply a detriment of societal value (e.g. the higher carbon footprint generated by the circulation of refuse trucks). Conversely, attempts to enhance societal value could also be detrimental to the creation of individual value. For example, government policies on the introduction of face-recognition software in public spaces can result in higher levels of security but at the expense of individual privacy. These paradoxes need to be managed to minimise the trade-offs between individual and collective value.

To address these issues, researchers have been advocating for the adoption a multiple actor lens for analysing the processes of value creation in public services (Alford, 2016; Bryson *et al.*, 2017; Cluley and Radnor, 2019; Dudau *et al.*, 2019; Trischler and Charles, 2019; Strokosch and Osorne, 2020). This implies acknowledging the multiple stakeholders engaged in the facilitation and delivery of the service offering (Bryson, 2004), as well as those actors involved in the service users' social contexts. Whereas the first is crucial in determining the conditions and facilitating the resources that enable the service offering (Page *et al.*, 2015), the latter plays a significant role shaping service users' motivations and actions during individual value co-creation (Hardyman *et al.*, 2015; Eriksson, 2019).

3.3.2.2.3 The public service ecosystems lens

To understand the multi-layered and interconnected nature of value creation processes in public services, recent studies have integrated the service ecosystem lens with the principles of the PSL (e.g. Best *et al.*, 2019; Petrescu, 2019; Trischler and Charles, 2019). This analytical tool is perceived as the natural evolution of the PSL, since Osborne *et al.*, (2015. P.5) argued: “public services are systems not just organisations and need to be governed as such”.

As Petrescu (2019, p. 2) states, “public service ecosystems incorporate a comprehensive, 360-degree view of all the individuals, technologies, and institutions involved in the creation and delivery of value generated through the public system and adjacent private stakeholders”. In this vein, Trischler and Charles (2019, p. 27) add that the adoption of an ecosystem lens within the PSL “underlines that value creation is neither singular nor dyadic but rather a multiactor phenomenon involving dynamic and complex value constellations consisting of citizens, volunteers, nongovernmental partners, and others.”

As discussed in previous sections of this chapter, the service ecosystems are conceptually comprised of three interconnected levels: micro, meso and macro. In the context of public service ecosystems, the interrelation among these levels represents the interaction of three levels of value: the individual (or private), the group (or community), and public (or societal) value (Nabatchi *et al.*, 2017; Eriksson and Nordgren, 2018). Building upon the principles of the PSL, it can be argued that value creation processes taking place at the micro level enable the creation of value for the actors at the meso and serve to meet the policy goals set at the macro (Trischler and Charles, 2019).

As Bryson *et al.* (2017) argue, since the *co-creation* of public value takes place “in an increasingly networked world, it also makes sense to talk about multiple arenas or spheres of action (or inaction). Indeed, much of the dynamism in the public realm is due to the interactions across overlapping spheres”. In other words, the different levels of the public service ecosystems are interrelated and thereof its value creation processes (Eriksson and Nordgren, 2018)

Using the example of the residential recycling collection service previously discussed, at the micro level is where service users interact (directly or indirectly) with the service provider (recycling bins are collected and processed). These value creation processes are enacted at an individual level and mediated by the service exchange between the two parties. The

enaction of these personal benefits (Nabatchi *et al.*, 2017) also conveys group benefits for the actors engaged at the meso level. For instance, the creation of group value for the neighbourhood where the service is provided (e.g. cleaner streets) but also for the value facilitators (e.g. the PSOs enact its purpose, service staff receive compensation for the services provided and lead to benefits for other organisations engaged in the service chain). Finally, the value creation at the micro and meso levels, enable the achievement of societal objectives set at the macro level or the creation of public value. In this example, this could be becoming a zero-waste city, contributing to the protection of the environment.

Moreover, it is worth noting that public service ecosystems are embedded in a macro context, where the public values supporting a nation or community are debated and negotiated (Bozeman, 2007). These values are reflected in the policies of national governments, international institutions and the programmes of other relevant actors such as regulatory bodies, the media, political parties and citizens movements (Bryson *et al.*, 2017). Although these processes occur at the macro level, they transpire to all the other levels of the ecosystem, conditioning the relationships among actors and subsequently their value creation processes (Hartley *et al.*, 2017; Trischler and Charles, 2019).

The adoption of a service ecosystem lens explicitly recognises the demands of other stakeholders, besides the end-user (Bryson, 2004; Chen, Harrison and Jiao, 2018; Eriksson *et al.*, 2019). Since the actors engaged in the design and delivery of public services also seek potential benefits as a result of participating in resource integration processes with PSOs (Best *et al.*, 2019). PSOs must acknowledge their expectations and role within the value creation processes. As argued by Best *et al.* (2018), the dimensions used to assess its creation will vary among actors depending on the activities conducted and the ecosystem level in which these are embedded, reinforcing the notion that value is a context-dependent construct. Similarly, Hardyman *et al.* (2015), suggest that since stakeholders have different perspectives on value, a fundamental duty of PSOs consist in aligning these actors to unlock the interconnected value creation processes, which ultimately will enable it to facilitate the creation of value for the service users.

As in the service management literature, previous studies suggest that value propositions constitute the mechanism for aligning value expectations and therefore stakeholders in the value creation processes (Hardyman *et al.*, 2015; Eriksson *et al.*, 2019). Since relationships among organisational actors in public services are not necessarily mediated by exchange

value, these collaborative value creation processes convey several benefits for the actors involved. As Eriksson *et al.* (2019, p. 3) points out, “collaborations can also nurture further collaborations; for instance, by working together organizations may learn from one another other, which may generate social capital and trust and may, in turn, generate a desire to develop collaborations, and so forth”.

Finally, it is worth highlighting that these collaborations may require the integration of resources with actors located in other service ecosystems (Laitinen *et al.*, 2018). For instance, this may be the case of collaborations between higher education institutions and hospitals, located in the higher education and healthcare ecosystem, respectively. Although previous studies suggest that these types of partnerships lead to *competitive advantages* and *greater value* for all the stakeholders involved (Best *et al.*, 2019), it also adds more complexity into the analysis. As Eriksson *et al.* (2019, p. 15) argue, when ecosystems overlap “different organizations and professions may bring various (in)formal rules and norms to the table”. If these competing processes and potential tensions are not managed accordingly, the ecosystem could lead to the destruction of value instead. This topic has been under-researched in the context of public service ecosystems (Best *et al.*, 2019).

3.3.2.2.4 The PSL and the destruction of value

It has been argued that the involvement of citizens and other stakeholders as co-producers or co-creators of public services lead not only to increased levels of effectivity and satisfaction with the offering but also enables the development of more democratic and inclusive societies (Pestoff, 2014; Osborne, Radnor and Strokosch, 2016). However, little is known about the *dark side* of co-creation: The co-destruction of value in public services (Williams, Kang and Johnson, 2015; Brandsen *et al.*, 2018).

Previous studies have shed some light on problems occurring at the micro and meso levels when the service delivery does not achieve its expected outcomes or end up destroying rather than creating value. As Fledderus (2015) points out that the active involvement of the service user as co-producer during service delivery does not necessarily drive to positive outcomes, resulting in lower levels of satisfaction and trust towards the organisation. This situation is typical when service users do not possess the skills required to participate in the value creation process or do not show a genuine commitment during the delivery process

(Fotaki, 2015; Williams *et al.*, 2015; Palumbo and Manna, 2018; Järvi, Kähkönen and Torvinen, 2018).

At an individual level, an example of value co-destruction can be the case of patients who do not follow the treatment prescribed by a General Practitioner or omit important information required for a correct diagnosis during their service encounters (Hardyman *et al.*, 2015) and consequently, experience a detriment of their health condition and leading to overall inefficiencies in the health system (Palumbo and Manna, 2018). Similarly, Williams *et al.* (2015), point out the example of neighbourhood watch schemes, where non-trained volunteers act as vigilantes and may end up harming or harassing innocent people, causing more troubles for the community and other PSOs concerned with security, health and social care.

Consequently, Steen *et al.* (2018) suggest that inadequate management of value co-creation processes can escalate to other stakeholders engaged at the meso and macro levels. For instance, these authors suggest that value destruction at the micro level can lead to decreases in the overall efficiency and effectiveness of the offerings. This could harm the PSOs' accountability and responsibility, leading to major issues such as hindering the trust in the democratic processes and overall wellbeing of the community (Steen *et al.*, 2018).

Yet, more research is needed in order to empirically understand how these dynamics of co-destruction operate in practice (Plé, 2017; Brandsen *et al.*, 2018). The empirical context of this research represents a suitable scenario to examine this phenomenon since the offerings here studied involve service users who face barriers to interaction and accordingly to embrace an active role in value creation processes. This topic will be further discussed in the following sections of this chapter.

3.4 VALUE CREATION PROCESSES IN SERVICES AIMED AT USERS WITH ADDITIONAL SUPPORT NEEDS

Given the empirical setting of this research, this section provides an overview of previous studies addressing value creation processes in services involving users facing similar issues as those engaged in inclusive arts programmes.

Although several studies in the public management literature have been conducted in empirical contexts involving service users with additional support needs, little is known about the value creation processes underpinning the facilitation and delivery of these offerings. In the service management literature, the study of value creation processes involving this segment of users has been gaining relevance, particularly within the transformative service research stream (Anderson *et al.*, 2013).

Accordingly, this section briefly reviews the conceptual underpinnings of the value creation processes in transformative services, reviewing key concepts and findings from recent studies, which shed some light on the facilitators and barriers faced by the service users and providers during and outside service encounters.

3.4.1 Transformative services: Scope and the understanding of value

A transformative service can be defined as any service offering aiming at improving individuals and communities' wellbeing (Anderson *et al.*, 2013). As stated by Anderson and Ostrom (2015, p. 243), these offerings facilitate "uplifting changes aimed at improving the lives of individuals (both consumers and employees), families, communities, society, and the ecosystem more broadly".

Transformative services usually involve interactions with vulnerable service users. As Leino (2017, p. 766) states, "vulnerability is a condition not a status (such as social class), and can be experienced by anyone, at any age, in any situation". Thus, users' vulnerability is context-dependent and may be caused by one or a combination of internal or external factors (Baker, Gentry and Rittenburg, 2005; Fisk *et al.*, 2016). According to Rosenbaum *et al.* (2017, p. 309), these factors may include learning and physical disabilities, "older age, sexual orientation, immigration status and acculturation, participation in sexual exploitation, geographical remoteness, mental health challenges, obesity, natural disasters, language barriers and being the brunt of service provider discrimination", among others.

Accordingly, previous studies adopting a service-based lens on value creation have mainly focused on healthcare contexts, including settings such as cancer treatments (e.g. McColl-Kennedy *et al.*, 2012; Sweeney *et al.*, 2015; Hardyman *et al.*, 2019); cognitive impairments and mental health issues (e.g. Schuster, Drennan and Lings, 2015; Sharma, Conduit and Rao Hill, 2017); chronic diseases (e.g. Eriksson *et al.*, 2019; Pham, Sweeney and Soutar, 2019); learning disabilities (e.g. Lam and Bianchi, 2019); hospitalised patients (e.g. Kim, 2019) and medical encounters in general (e.g. Leino, 2017; Palumbo and Manna, 2018).

Additionally, research has been conducted in other contexts involving interactions between service providers and vulnerable service users in non-medical contexts. For instance, studies adopting a service-oriented approach have been conducted in settings such as care homes (e.g. Hare, Law and Brennan, 2013; McColl-Kennedy, Cheung and Ferrier, 2015); recreational senior centres (e.g. Rosenbaum, Sweeney and Massiah, 2014); hospitality and leisure services (e.g. Dickson *et al.*, 2016; Abney *et al.*, 2017); retail environments (e.g. Beudaert *et al.*, 2017; Tomazelli *et al.*, 2017); and online peer support communities (e.g. Parkinson *et al.*, 2019), among others.

It is worth noting that research on value creation processes in services provided by PSOs in support to vulnerable users has been gaining relevance in the literature. Recent studies have been conducted in empirical contexts such as support services for homeless people (e.g. Blocker and Barrios, 2015), vulnerable migrants (e.g. Strokosch and Osborne, 2016; Loomba, 2017); victims of natural disasters (e.g. Cheung and McColl-Kennedy, 2015; Cheung, McColl-Kennedy and Coote, 2017); children and young people in social risk (e.g. Dietrich *et al.*, 2017; van Dolen and Weinberg, 2017); people experiencing financial vulnerability (e.g. Mende and van Doorn, 2014; Martin and Hill, 2015), and users of social services in general (e.g. Rayburn, 2015; Hepi *et al.*, 2017). Yet, no previous studies have focused on inclusive arts programmes.

3.4.1.1 Value as wellbeing

In transformative services, value is conceived in terms of wellbeing (Kuppelwieser and Finsterwalder, 2016; Sharma, Conduit and Rao Hill, 2017). At the individual level, transformative services contribute to improvements in people's overall physical or psychological wellbeing (Anderson and Ostrom, 2015). In line with the conceptualisation of value from a service-based approach, wellbeing outcomes are context-dependent (Finsterwalder *et al.*, 2017), and therefore can emerge in multiple forms either within or

outside service encounters (Parkinson *et al.*, 2019; Pham *et al.*, 2019). Accordingly, there are not pre-defined value outcomes or categorisations of wellbeing outcomes in transformative services. However, findings from previous empirical studies concur that these outcomes can be an interplay of hedonic and eudaimonic benefits and the development of capacities that contribute to the service users' quality of life. Table 3.2 below provides an illustration of benefits identified in various empirical contexts.

Dimension	Examples from previous studies	Key references
Hedonic wellbeing	Satisfaction	Tonner (2016); Sharma <i>et al.</i> , (2017); Kim, (2019); Parkinson <i>et al.</i> , (2019).
	Sense of happiness	
	Sense of pleasure	
Eudaimonic wellbeing	Feeling included	Rosenbaum (2006); Hare <i>et al.</i> , (2013); Tonner (2016); Abney <i>et al.</i> , (2017); Sharma <i>et al.</i> , (2017); Lam and Bianchi (2019); Pham <i>et al.</i> , (2019).
	Self-acceptance	
	Self-confidence	
	Sense of competency	
	Sense of control	
	Sense of freedom	
	Sense of purpose	
Capacity building	Autonomy	Hare <i>et al.</i> , (2013); Tonner (2016); Abney <i>et al.</i> , (2017); Loomba (2017); Sharma <i>et al.</i> , (2017); Lam and Bianchi (2019); Pham <i>et al.</i> , (2019).
	Empowerment	
	Development of job skills	
	Enhanced physical capabilities	
	Foster resilience	
	Development of social skills	

Table 3.2 Wellbeing outcomes in transformative service research

Empirical studies on transformative services have been conducted at the micro level of analysis, focusing on relationships between service users and providers in interactive service encounters or on the experiences of individual service users. Accordingly, more research is needed to understand the dynamics of value creation at meso and macro levels, addressing the impact that transformative services have on other actors engaged in the offering and the communities in which these services are provided.

Yet, findings from previous studies suggest that at a meso level, transformative outcomes enable the enactment of the purposes of the service providers, community organisations and the emergence of benefits on the individuals involved in the facilitation and co-creation of

value (Mulder *et al.*, 2015; Abney *et al.*, 2017; Ariza-Montes *et al.*, 2017; Willems and Dury, 2017; Echeverri, 2018). Similarly, the emergence of collective outcomes support the enactment of positive societal changes at the macro level, including broadening access to public services, tackling inequalities, improving literacy, enhancing the quality of life of the population, fostering environmental protection, among others (Strokosch and Osborne, 2016; Abney *et al.*, 2017; Loomba, 2017; Pham, Sweeney and Soutar, 2019).

3.4.2 Value creation processes in transformative services

3.4.2.1 Overview of transformative value creation processes

Empirical studies in the context of transformative services have embraced the principles of the service logics, adopting a resource integration lens on value creation and co-creation (e.g. Cheung and McColl-Kennedy, 2019; Lam and Bianchi, 2019). In line with recent developments in the service management literature, studies on value creation processes within transformative services have been departing from a view focused on user-provider interactions during service encounters to an ecosystem lens to value creation (e.g. Finsterwalder *et al.*, 2017; Frow *et al.*, 2019; Gallan *et al.*, 2019; Johns and Davey, 2019; Previte and Robertson, 2019).

As Previte and Robertson (2019, p. 11) point out, wellbeing at the micro level “is subjectively experienced through service exchange and can be both short- and long-term in orientation”. Accordingly, it has been argued that the processes underpinning the creation of value in transformative services cannot be limited to discrete service interactions since these have an inherent a collective orientation, that transcends to the meso and macro levels of the service ecosystems, facilitating the enactment of social changes (Cheung and McColl-Kennedy, 2019; Previte and Robertson, 2019).

While some authors distinguish between the creation of *transformative* and *habitual* value (Blocker and Barrios, 2015; Abney *et al.*, 2017), most studies do not make this differentiation, since the concept of value is understood as context-dependent and determined by the focal users (Anderson and Ostrom, 2015).

However, it is worth highlighting that the understanding of this value creation processes do have some differences with those occurring in *mainstream* services. Notably, studies within transformative services emphasise the pivotal role that actors embedded within the service users’ networks play in the value creation processes (e.g. Johns and Davey, 2019; Lam and

Bianchi, 2019), the barriers that service users face for value creation (e.g. Abney *et al.*, 2017; Beudaert *et al.*, 2017) and the collective outcomes facilitated by the service offerings (e.g. Frow *et al.*, 2019; Previte and Robertson, 2019)

At the micro level, value creation processes in services involving users with additional support needs, usually require the assistance of other actors besides the providers' staff. These actors, often engaged within the service users' personal networks (e.g. relatives or personal carers), are closely involved in the service delivery, facilitating and co-creating value with them (Svensson, 2002; Sweeney *et al.*, 2015). Hence, these actors are also conceived as beneficiaries of the service offering (Lam and Bianchi, 2019). As Leino (2017, p. 760) points out, relatives and friends of vulnerable service users "are exposed to secondary vulnerability and their wellbeing is affected by the services provided primarily to their loved ones".

Given the nature of transformative service offerings, service providers need to acknowledge the barriers that service users face for engaging in value creation during service encounters, and how to overcome these and avoid the destruction of value. Accordingly, the next section presents an overview of the challenges and facilitators for value creation processes found by previous researchers in the context of transformative services.

3.4.2.2 Challenges for interaction in transformative services

Vulnerable service users face multiple challenges in their daily lives. Thus, their interactions with service providers are not straightforward and, in some cases, are not necessarily conceived as pleasant experiences (Beudaert *et al.*, 2017). As suggested by previous studies, users' vulnerability usually limits their agency within value creation processes (McColl-Kennedy *et al.*, 2012; Hare *et al.*, 2013), challenging some general premises of service-based frameworks for value creation.

Service user's adoption of an active role is often constrained by the lack of choice and power regarding key aspects of the service offering (Rayburn, 2015). These cases are common in settings such as healthcare services, where the asymmetry of information, knowledge and power between the provider and patients makes the latter to rely on the advice and judgement of the experts (Hibbert *et al.*, 2012; Black and Gallan, 2015; Sweeney *et al.*, 2015). For instance, as Eriksson and Nordgren (2018, p. 579) argue that "in emergency situations the opportunities to make informed decisions concerning the provider's proposition may be restricted, not only because of lack of knowledge, but also for cognitive reasons."

Additionally, some challenges inherent to the service users' disabilities or health conditions may interfere with the service experience. For instance, people with additional support needs may be unable to communicate effectively with service providers (Abney *et al.*, 2017; Tomazelli *et al.*, 2017); feel anxious or uncomfortable around other people (McColl-Kennedy *et al.*, 2012); or overwhelmed by elements of the service environment such as lighting and sounds (Beudaert *et al.*, 2017).

Other challenges may emerge when service providers' do not provide the right support to service users so that they can engage in value creation processes. Findings from previous studies suggest that these problems relate to the lack of accessible spaces for people with reduced mobility (Dickson *et al.*, 2016); the lack of assistance provided by service staff (Rayburn, 2015; Dietrich *et al.*, 2017; McColl-Kennedy *et al.*, 2017); or unintentional actions and procedures that make users' to feel patronised or judged while engaged in service encounters (Hare *et al.*, 2013; Abney *et al.*, 2013).

Therefore, in service offerings involving people with additional support needs, both service users and providers need to learn how to perform their role before engaging in resource integration processes (Davey and Grönroos, 2019). Any miscoordination among the actors involved or the lack of proper role acculturation of any of them can potentially hinder the value creation processes (Palumbo and Manna, 2018). These potential problems must be acknowledged and anticipated by service providers, who must design and manage the processes underpinning the service experience and other facilitation processes that support the users' value creation (Wetter-Edman *et al.*, 2014). These may require the active involvement of other service providers or members of the community (Hare *et al.*, 2013; Fisk *et al.*, 2018).

3.4.2.3 Enablers of service interactions in transformative services

When the users' potential barriers to interaction are anticipated and managed accordingly, the value creation processes lead to the emergence of benefits for them and the other actors engaged in the service offering (Johns and Davey, 2019). Findings from previous studies suggest that the adequate enactment of value creation processes rely not only on the quality of the interactions during service encounters but also on processes occurring within service users' personal lives and their interactions with other service providers (McColl-Kennedy *et al.*, 2012).

Overall, findings from previous studies suggest that the benefits of the service offering are enacted when service users acknowledge their role to perform during service delivery and therefore do not expect the provider to treat them as passive consumers (Palumbo and Manna, 2018; Davey and Grönroos, 2019). This requires that their family members or carers embrace their role as facilitators and co-creators of value before, during and after service encounters (McColl-Kennedy, Cheung and Ferrier, 2015; Kim 2019; Lam and Bianchi, 2019). When carers play an active part of these processes, their support to service users is not only manifested during service interactions (Leino, 2017) but also in the completion of supplementary activities that have an impact on the service experiences. For instance, in some service offerings, users are expected to complete additional activities before service encounters (McColl-Kennedy *et al.*, 2012; Pham *et al.*, 2019), such as doing exercises at home between physiotherapy sessions or rehearsing a song for a music workshop.

Additionally, service users and their carers are expected to share with the service providers any information that could compromise the value creation processes during service encounters (Mende and van Doorn, 2019; Parkinson *et al.*, 2019). For example, this could be to disclose with the service facilitators any problem on the service users' personal lives or changes on the symptoms of a health condition they have or the evolution of medical treatments they may be undertaking.

With these things in place, service providers can facilitate the value creation processes to their service users. However, as discussed in the previous section, they must design their offerings acknowledging the potential challenges to interactions their service users may face (Dickson *et al.*, 2016; Fisk *et al.*, 2018). Findings from previous studies suggest that staff need to be trained on how to treat service users with additional support needs as active value creators, making them feel comfortable and welcomed but not patronised during service encounters (Dietrich *et al.*, 2017). This is not an easy task, and in doing so, service providers usually get advice and permanent support from public and third sector agencies (Johns and Davey, 2019; Kim, 2019).

When the service offering is successfully designed for the inclusion of participants with additional support needs, they embrace their role as active value creators (McColl-Kennedy *et al.*, 2015). In doing so, they not only feel comfortable to interact with the service facilitators and fellow service users (Rosenbaum *et al.*, 2014) but also to make decisions

regarding their service experiences (Sweeney *et al.*, 2015; Sharma *et al.*, 2017) and other relevant aspects concerning the design of the service offering (Dietrich *et al.*, 2017).

As previously mentioned, empirical studies conducted in the context of transformative services have mainly focused on health care settings. According to the author's best knowledge, this thesis is the first study exploring value creation processes in inclusive arts programmes. Therefore, this chapter continues by presenting an overview of relevant studies published in the arts and health literature, that served to inform the theoretical framework of this research.

3.4.3 The context of inclusive arts programmes

Inclusive arts programmes can be defined as service offerings comprised by a series of art-related activities, offered to people with additional support needs (Wooster, 2009; Levy *et al.*, 2017). These offerings cater to service users with autistic spectrum disorders, Down syndrome, mental health illnesses, cerebral palsy, Alzheimer's disease and other dementias, hearing, visual and other physical impairments, among others.

Research within the arts and health literature have evaluated the effects that inclusive arts workshop has on people's wellbeing. Although these studies were designed to achieve different objectives than those of this thesis, their results shed some light on the outcomes of the service offerings, the barriers faced by the service users in their personal lives and the nature of interactions in service encounters. Consequently, these studies served to inform the theoretical framework of this research. Table 3.3 below, provides an illustration of recent empirical studies conducted in the context of inclusive arts programmes in the fields of music, theatre and visual arts.

As can be noticed in Table 3.3, the programmes studied were targeted to service users within a specific age group and similar disabilities or health conditions. Thus, the specific outcomes of the service offering varied depending on the art form practised, the characteristics of the service users involved and other particular aspects of the service offering. Yet, all studies reported improvements in service users' overall wellbeing and shared some commonalities which will be discussed in the next sections of this chapter.

Empirical contexts

Music

- Music workshops for children with learning and physical disabilities (e.g. Levy *et al.*, 2017)
- Orchestra for children and young people with disabilities (e.g. Harkins *et al.*, 2016)
- Group singing for people living with dementia and their partners (e.g. Hammar Marmstål *et al.*, 2011; Unadkat, Camic and Vella-Burrows, 2017)

Theatre

- Theatre productions including performers with disabilities within their cast (e.g. Wooster, 2009; Gjørsum and Rasmussen, 2010; Papunen, 2017)
- Theatre productions casting young people with disabilities (e.g. Goddard, 2015)
- Drama workshops for young people with autism (e.g. Kim *et al.*, 2015)

Visual arts

- Fine arts programme for adults with learning and/or physical disabilities (e.g. Schlosnagle *et al.*, 2014)
- Art workshops for people with mental health problems or at risk of mental ill-health (e.g. Secker *et al.*, 2018)
- Museum-based programme comprised of art appreciation and art-making activities for people with mental health problems (e.g. Saavedra *et al.*, 2018)
- Museum/Art Gallery-based programmes comprised of art appreciation and art creation activities for people with dementia and their carers (e.g. Eekelaar, Camic and Springham, 2012; Flatt *et al.*, 2015; Young *et al.*, 2015; Roe *et al.*, 2016; Burnside *et al.*, 2017; Schall *et al.*, 2018)
- Museum/Art Gallery-based programmes comprised of interactive art appreciation activities for people with dementia and their carers (e.g. MacPherson *et al.*, 2009; Rosenberg, 2009; Mangione, 2013; Johnson *et al.*, 2017; Camic, Hulbert and Kimmel, 2019)

Table 3.3 Illustrative studies of inclusive arts programmes in the arts and health literature

3.4.3.1 Value outcomes of inclusive arts programmes reported in the arts and health literature

Although the value outcomes varied among the studies analysed, the following section presents the results reported in the literature organised by the age group of the service users involved. Several commonalities and differences were identified among the service offerings aimed at specific age groups, despite the art form practised.

3.4.3.1.1 Outcomes reported in programmes aimed at children and young people.

In the case of programmes aimed at children and young people, the service offerings contributed to the service users' wellbeing enhancement given by the enjoyment they get

from doing the activities and the social aspects of the service experience (Harkins *et al.*, 2016; Levy *et al.*, 2017). These social aspects combine elements of happiness while sharing with others (Goddard, 2015) and the development of a sense of belonging (Harkins *et al.*, 2016) which also contributes to the participants' development of social skills (Kim *et al.*, 2015).

It can be argued that inclusive arts programmes have an impact on participants' personal growth. Previous studies report outcomes such as an increase of participants self-confidence (Goddard, 2015), self-esteem (Kim *et al.*, 2015) and expectations (Levy *et al.*, 2017) as well as the development of their personal identities (Gjærum and Rasmussen, 2010). Additionally, children have the chance to improve their artistic skills by gaining structure and discipline (Harkins *et al.*, 2016) and the motivation required to keep practising art elsewhere either by engaging in training courses as a hobby at home (Goddard, 2015; Levy *et al.*, 2017).

Finally, it is worth mentioning that within these programmes, parents and close circles also benefit from the outcomes of the service offerings. As illustrated in previous studies, parents not only improve their wellbeing as a result of seeing their kids enjoying themselves or developing skills but also find in these service settings a space for socialising with other parents facing similar challenges in their lives (Levy *et al.*, 2017).

3.4.3.1.2 Outcomes reported in programmes aimed at adults

In the case of programmes targeted to adult service users, the positive impacts on participants' wellbeing also are related to the enjoyment while doing the activities and the social interactions and integration with other participants (Saavedra *et al.*, 2018). However, the development of personal skills is related to the enhancement of artistic and professional skills (Wooster, 2009; Schlosnagle *et al.*, 2014). The combination of these factors contributes to the development of participants' creative thinking and a sense of purpose, which have positive effects on their self-esteem.

Moreover, in the case of programmes that include disabled participants with non-disabled artists, the latter also benefit from the experience in terms of enhancements of their professional skills as performers/practitioners and as arts educators (Papunen, 2017).

3.4.3.1.3 Outcomes reported in programmes aimed at older people

Previous studies suggest that the social interaction facilitated by inclusive arts programmes is one of the main drivers of the service users' wellbeing (Burnside *et al.*, 2017). Findings of previous research suggest that inclusive arts programmes serve as a medium to break the isolation that older people and their companions face in their daily lives (Eekelaar *et al.*, 2012; Schall *et al.*, 2018).

Particularly, in the case of service users living with dementia, the activities undertaken in the programmes trigger the emergence of immediate benefits that contribute to the users' wellbeing (MacPherson *et al.*, 2009). Although these memories may not last long in the service users (Camic *et al.*, 2019), the benefits of the programme prevail in their companions, especially when informal carers such as spouses or children accompany the users during service encounters (Hunt *et al.*, 2018; Dowlen *et al.*, 2018).

As demonstrated by previous studies, carers' health is also deteriorated because of dementia. Informal carers usually sacrifice their own psychological physical and social wellbeing on the benefit of their loved ones' (Hunt *et al.*, 2018) since personal the symptoms of the disease conditions their own relationships. For instance, carers find increasingly challenging to cope with issues such as having to frequently repeat instructions, hearing recurrent stories and answering the same questions every day (MacPherson *et al.*, 2009). Thus, these service encounters represent an opportunity to share with their loved ones as they used to do before dementia came into their lives (Hammar Marmstål *et al.*, 2011; Unadkat *et al.*, 2017) while at the same time serve to lessen the burden of care, facilitating the socialisation with people facing similar challenges in their lives (Rosenberg 2009; Roe *et al.*, 2017).

In terms of capacity building, workshops for senior citizens are more focused on maintaining rather than developing new skills on service users. As previous studies suggest, the workshop activities are designed in a way that helps people to regain confidence on completing uncomplicated tasks (Young *et al.*, 2015), keeping them stimulated (Roe *et al.*, 2016), happy (Koponen, Honkasalo and Rautava, 2018) and relaxed (Schall *et al.*, 2018).

In some cases, participants reported increases in their attention span and capacity to engage in activities for more extended periods (Camic, Hulbert and Kimmel, 2019), while in others

the workshops stimulated them to pursue arts activities as a hobby or to engage in arts workshops elsewhere (Roe *et al.*, 2016; Schall *et al.*, 2018).

3.4.3.2 Facilitators and obstacles to interactions during service encounters

As aforementioned, there are no previous studies in the literature exploring topics such as value creation, co-creation or facilitation in the context of inclusive arts programmes. Nevertheless, studies published in arts and health journals provide insights about several factors that facilitate or hinder the experiences of the service users involved in the programmes.

3.4.3.2.1 Facilitators of the service experience

Findings from empirical studies suggest that factors such as counting with accessible venues, and trained artists supporting participant is pivotal for the success of the service offering.

In terms of accessibility, service offerings must be delivered in venues suited for participants with reduced mobility and with a careful management of the atmospheric environments surrounding the service experience, including music, lighting, decorations and other elements that can potentially overstimulate the service users (Burnside *et al.*, 2017; Levy *et al.*, 2017).

The role of support staff, on the other hand, has been deemed crucial in most empirical studies, regardless of the age of the participants involved or the art form cultivated (e.g. Wooster, 2009; Harkins *et al.*, 2016; Camic *et al.*, 2019). The involvement of professional artists trained in inclusive arts education allows participants to engage in the activities actively, learning from experts while feeling supported but not patronised (Rosenberg, 2009; Wooster, 2009; Levy *et al.*, 2017).

It is worth noting that the number of staff required and their degree of involvement during the service experience relies on the specific characteristics and objectives of the programme. For instance, in leisure-oriented programmes, the role of facilitators is oriented to support participants and encourage them to make decisions within the creative experience, prioritising the creative expression over the artistic execution (Schlosnagle *et al.*, 2014; Levy *et al.*, 2017). This could be reflected in small tasks such as choosing a note or rhythm for music composition, colour or technique to complete a painting or a scene to perform in an acting improvisation exercise. In other words, the support should be aimed to encourage

participants to discover new things, explore the multiple options available, take creative risks (Goddard, 2015) and ownership of the creative work developed (Levy *et al.*, 2017).

On the other hand, in professionally oriented programmes, value facilitators perform the role of colleagues or mentors of the service users, treating them as equals. This is especially motivating for those participants willing to pursue a professional career in the arts (Wooster, 2009) who find in inclusive arts programmes the chance to improve their skill set and to perform before an audience alongside professional artists (Goddard, 2015; Harkins *et al.*, 2016).

Likewise, the involvement of carers as service users also depends on the aim of the offerings. Whereas in some settings, such as visual arts activities, they play a supportive role by helping the core service users (MacPherson *et al.*, 2009; Roe *et al.*, 2016; Saavedra *et al.*, 2018), in others, such as group singing groups, they are conceived as an active service user and primary beneficiary of the offering (Hammar Marmstål *et al.*, 2011; Unadkat *et al.*, 2017).

Finally, in the case of programmes aimed at older participants, particularly those involving people living with dementia, carers are conceived as active value facilitators and as primary beneficiaries of the service offering (Hunt *et al.*, 2018). Along with the service staff, carers support service users to undertake activities based on the use of their current capabilities, focusing on their capacity to do things instead of trying to remember events or previous experiences (Eekelaar *et al.*, 2012). This approach enables them to stay stimulated and engaged during the workshops (Camic *et al.*, 2019) and by doing so, facilitating the enjoyment and engagement of their companions.

3.4.3.2.2 Obstacles for the service experiences

Besides the challenges to interaction caused by the nature of participants' disabilities or health conditions, they face other issues caused by social isolation and a lack of opportunities to engage in artistic and cultural activities in their daily lives.

Studies suggest that people with learning disabilities and mental health illnesses tend to have isolated lives. Particularly, children and young people spent most part of their time with relatives at home (Levy *et al.*, 2017), having limited interactions with peers at school or other service contexts (e.g. arts workshops, community groups). This makes them face issues like low self-esteem and an overall lack of motivation to try new things (Levy *et al.*, 2017). These

issues should be acknowledged by the workshop's facilitators to engage them in the art-making activities without putting too much pressure on them.

Similarly, most senior participants face isolation due to the symptoms of dementia and other complex health conditions. Usually, these service users are not fully integrated into their communities (Eades *et al.*, 2018) and in some cases, do not feel comfortable sharing with other people. This undoubtedly, represents a significant challenge to tackle, particularly in group-based services (MacPherson *et al.*, 2009)

Additionally, service users have limited opportunities in terms of service offerings that enable them to practice an art form either professionally or as a hobby (Goddard, 2015; Levy *et al.*, 2017). This access barrier can become more complicated in the case of adults who manage to find a space within arts organisations but end up discouraged by the patronising treatment received by the staff, fellow artists or audience members (Wooster, 2009)

The disabilities of service users are embraced in the design of the service offering, and accordingly do not represent a threat to the enactment of the outcomes facilitated by inclusive arts programmes. Yet, in some cases, communicational barriers can get in the way hindering the flow of the interactions between service users and workshop facilitators (Flatt *et al.*, 2015; Goddard, 2015). Also, some participants may struggle to understand abstract ideas, or the purpose of certain activities conducted (Wooster, 2009), or recalling memories or experiences from the past (Eekelaar *et al.*, 2012; Camic *et al.*, 2019).

In more complex cases, the role of carers is determinant in the success of the service offering. Particularly, when the conditions of the service users require close supervision to maintain them engaged in the activities (Koponen *et al.*, 2018) or controlling behaviours that can potentially disrupt the experiences for others (Mangione, 2013).

3.5 CHAPTER SUMMARY

This chapter has presented the theoretical foundations of this thesis, which aims to explore the processes underpinning the creation of value in publicly funded inclusive arts programmes by adopting a service-based approach. Accordingly, the concepts, frameworks and empirical applications reviewed in this chapter focused mainly on two literature streams: The service-based approach to value creation (or the service management *logics*) and the Public Service Logic developed within the Public Management literature. In addition, and given the empirical context of this study, the literature review also covered relevant studies concerning service offerings involving service users with additional support needs.

The first section of this chapter addressed how the concept of value has been approached in service management literature. It started by providing an overview of initial conceptualisations based on economic aspects of service offerings, to contemporary models that conceive value as a user-based construct that emerges within service relationships and in their daily lives while enjoying the benefits facilitated by service offerings. As this thesis builds on the principles of the latter approaches, the chapter continued by presenting how previous studies have addressed the processes underpinning the creation and emergence of value in service offerings. As illustrated in the chapter, two main overarching frameworks adopting a service-based approach to value creation prevail in the service management and marketing literature: The Service-Dominant Logic and the Service Logic. Despite the differences between these two frameworks, it can be argued that both conceive value creation processes to be based on the integration of resources among the actors engaged in the service offering.

Accordingly, the chapter continued by presenting an overview of the key concepts, assumptions and models to understand the processes of resource integration in these frameworks. The review of recent studies revealed that this body of research is shifting from a focus on dyadic relationships in service encounters to a holistic one based on service ecosystems. This is, acknowledging the relevance of multiple actors engaged in the facilitation and co-creation of value as well as the key role that users' activities and processes outside service relationships play in the creation of value in service offerings.

The first section of the chapter concluded by reflecting upon the suitability of service management frameworks to understand value creation processes in public service offerings. Although the contribution of these theoretical developments has been widely acknowledged in the literature, it can be argued that they are not directly applicable to the context of public services, because they are rooted in a *market* logic that emphasises customers' individual value, failing to capture the complexity and collective nature of value in public service offerings. This is a relevant gap in the literature that this research aims to address.

Consequently, the second section of this chapter presented a brief overview of how the concept of value has been treated in the public management literature. Specifically, by introducing key concepts and assumptions embedded in the New Public Management, Public Value and Public Service Logic approaches. The review of these three approaches highlighted the lack of universality of the *service management logics* in the context of public services as highlighted the particular context and challenges that PSOs face in their operations and the public dimension of value that their service offerings need to address. Within the Public Management literature, the Public Service Logic (or former PSDL) is the only one that adopts a service-based approach to understand value creation in public service offerings. Thus, the chapter continued by providing an overview of how studies applying this lens have approached the processes of value creation within public service offerings. This review revealed that although the PSL has been gaining traction among researchers, little empirical studies have been conducted. Accordingly, there is a need for more empirical studies in order to gain a more comprehensive understanding of the articulation of its principles and the processes underpinning the creation of value in public services.

The literature review revealed that studies building upon the PSL have been shifting the focus of value creation processes from service interactions between citizens and PSOs engaged in the co-production of public services towards a more holistic view based on the co-creation of value. As illustrated in the chapter, recent conceptual studies have been articulating the principles of the service ecosystems lens into the Public Service Logic, highlighting their synergies between these models but calling for further empirical research in different public service contexts.

Moreover, recent studies building upon the Public Service Logic have highlighted the need to study the adverse outcomes of value creation processes or the destruction (or co-destruction) of value. As illustrated in this chapter, only a few studies have addressed this issue in the context of public services.

Finally, since the empirical study of this thesis was conducted on service offerings at users with additional support needs, the chapter continued by reviewing studies addressing this empirical context. Notably, those that adopted a service-based approach to the understanding of value creation processes within the Transformative Service Research stream, which focuses on service offerings aimed at improving service users' wellbeing and quality of life.

Although studies within this research stream have been gaining traction in the service management literature, several gaps remain unaddressed. Amongst these gaps it worth highlighting the need for more research aimed to understand the coordination of resource integration processes in contexts where the service users face barriers to interact with providers and the role of multiple actors engaged in the co-creation of value in service ecosystems, which is the case in this thesis.

According to the author's best knowledge, no previous studies have applied service-based frameworks to analyse value creation processes in inclusive arts programmes. Hence, this chapter concluded by presenting an overview of recent studies conducted in the arts and health literature that shed some light on the characteristics and aims of these service offerings.

CHAPTER 4: METHODOLOGY

OVERVIEW

This chapter presents the methodological underpinnings of this research. The first section of this chapter covers the central elements of the research design, commencing with the philosophical position, research strategy and methodological design adopted in this study. It continues by presenting the main features of the empirical study, in which the researcher discusses the research questions that guided this thesis, the process of selection of case studies, and the research methods and techniques applied for the collection and analysis of data.

The chapter concludes with a reflection concerning the reliability and validity of the study.

4.1 RESEARCH STRATEGY

4.1.1 Philosophical position

Research designs in the social sciences are inevitably influenced by the values and beliefs held by researchers (Becker, 1967). As O' Mahoney and Vincent (2014, p. 1) state, "ontological commitments, which relate to what we believe exists, often affect our epistemological concerns, which relate to our beliefs about how whatever exists can be studied and known." Therefore, researchers in the social sciences are encouraged to disclose their philosophical stand in order to provide more transparency to the processes undertaken and decisions made while conducting the study (Blaikie, 2009). For instance, these assumptions could inform decisions such as the research strategy adopted and the data collection methods selected (Saunders, Lewis and Thornhill, 2016).

This set of beliefs and assumptions have been defined in various ways in the research methods textbooks. Whereas some authors label them as paradigms (e.g. Bryman and Bell, 2015), others prefer the terms worldviews (e.g. Creswell, 2014) or research philosophy (e.g. Saunders *et al.*, 2016). In order to avoid confusion, this thesis adopts the latter, understanding research philosophy as an "overall term that relates to the development of knowledge and the nature of that knowledge in relation to research." (Saunders and Lewis, 2012, p. 104).

This thesis is embedded within the Critical Realism research philosophy, which is conceived as a valuable alternative to the two conventional traditions existing within the social sciences, and management studies: positivism and interpretivism (Reed, 2005).

Positivism can be defined as a research philosophy “that advocates the application of methods of the natural sciences to the study of social reality” (Bryman and Bell, 2015, p. 28). Accordingly, “highly structured methods are employed to facilitate replication, resulting in law-like generalisations” (Saunders and Lewis, 2012, p. 104). Positivist researchers conceive reality as observable, measurable and objective (Blaikie, 2009) and usually apply quantitative methods, contributing to knowledge through statistical inferences (Saunders *et al.*, 2016).

Interpretivism, on the other hand, is conceived as a research philosophy in direct opposition to the views of positivism (Bryman and Bell, 2015). As Saunders and Lewis (2012, p. 106) state, this research philosophy “advocates the necessity to understand differences between humans in their roles as social actors”. Accordingly, interpretivist researchers conceive reality as subjective and produced by individuals that “seek understanding of the world in which they live and work” (Creswell, 2014, p. 37). As Blaikie (2009, p. 99) states, reality “is interpreted by the meanings participants produce and reproduce as a necessary part of their everyday activities together.”

Accordingly, interpretivist researchers usually apply qualitative methods to gain a deeper understanding of complex phenomena rather than proving statistical generalisation (Creswell, 2014), focusing on narratives, perceptions and interpretations to provide “new understandings and worldviews as contribution” (Saunders *et al.*, 2016, p. 136).

4.1.1.1 Critical realism

O’Mahoney and Vincent (2014, p. 3) point out that the understanding of the positivism and interpretivism as dichotomic research philosophies “creates a false illusion of two distinct worlds” that is not representative of the complexity and diversity of management research. In this context, Critical Realism has gained acceptance within management studies (Belfrage and Hauf, 2017). This can be reflected in a growing number of researchers departing from the “empiricist and positivist quest for universal, scientific generalisations” (Reed, 2005, p. 1625).

As has been widely credited in the literature (e.g. Johnson and Duberley, 2000; Fleetwood, 2005; Reed, 2005; Maxwell, 2012), the development of Critical Realism is rooted in the

seminal work of Roy Bhaskar (1978). Critical Realism can be defined as a research philosophy that “recognises the reality of the natural order and the events and discourses of the social world” (Bryman and Bell, 2015, p. 29). In other words, while acknowledges “that an (objective) world exists independently of people’s perceptions, language, or imagination. It also recognizes that part of that world consists of subjective interpretations which influence the ways in which it is perceived and experienced.” (O’Mahoney and Vincent, 2014, p. 2).

Critical realists acknowledge the complexity of social problems and do not attempt to provide objective accounts of reality as positivists would do so (Ackroyd and Karlsson, 2014). Also, they do not subscribe to the interpretivist view that “material conditions and social relations have no ontological status or explanatory relevance unless and until they are discursively constituted” (Reed, 2005, p. 1638). Conversely, critical researchers aim to provide informed theoretical explanations of the observable factors and structures underpinning the reality that shape those factors (Blaikie, 2009; Belfrage and Hauf, 2017).

More specifically, in critical realism “a distinction is made between the ‘empirical’ (what we perceive to be the case: human sensory experiences and perceptions), the ‘actual’ (the events that occur in space and time, which may be different to what we perceive to be the case), and the ‘real’ (the mechanisms and structures which generate the actual world, together with the empirical).” (O’Mahoney and Vincent, 2014, p. 9).

4.1.1.2 Methodological implications and research questions

As stated in previous chapters, this thesis aims to extend the understanding of the processes underpinning the creation and destruction of value in public service organisations, by integrating insights from the service management and public management literature.

Consequently, the following overarching research question guided this study:

How can the creation of value be better understood in public services? What are the contingencies and implications for management?

The adoption of the critical realist philosophy is considered appropriate in the context of this study since allows to recognise the complex and socially constructed nature of value in service research (Edvardsson *et al.*, 2011), and its creation processes which may be not be immediately apparent for the social actors involved in service offerings (Hilton *et al.*, 2012). Thus, in order to understand the processes leading to the creation and destruction of value,

researchers need first to understand how the actors engaged in the service offering understand the concept of value (the empirical). The comparison between the actors' perception with the analysis of the activities occurring during service encounters and within the users' and providers' realm (the actual), enable the researcher to "understand the deeper structures and relations that are not directly observable but lie beneath the surface of social reality" (Saunders and Lewis, 2012, p. 106). In this study, this is the value creation processes. Accordingly, the following research questions were developed:

1. How do the actors involved in the planning, design and delivery of publicly funded inclusive arts programmes understand the concept of value?
2. What are the processes underpinning the creation and destruction of value in the context of publicly funded inclusive arts programmes?
3. How do the findings of this study could help to refine the theory of value creation in public services?

Maxwell (2012, p. 5) argues that "critical realists retain an ontological realism (there is a real world that exists independently of our perceptions, theories and constructions) while accepting a form of epistemological constructivism and relativism (our understanding of this world is inevitably a construction from our own perspectives and standpoint)." Consequently, researchers' interpretations will be inevitable informed by their values, world views and previous experiences. These aspects need to be acknowledged to control any potential bias that could compromise the trustworthiness of the study (Saunders *et al.*, 2016). The actions undertaken by the researcher to safeguard the reliability of this study will be discussed in further sections of this chapter.

In terms of research methods, critical realist researchers do not adopt a specific set of techniques to undertake empirical research (O'Mahoney and Vincent, 2014) as it is the custom in other research philosophies. Whereas positivist researchers usually adopt quantitative methods and interpretivist studies qualitative ones, the approach to data collection in critical realist studies is more flexible and adapts to the nature of the research problem and particular conditions of the context under study (Creswell, 2014; Saunders *et al.*, 2016). As Ackroyd and Karlsson argue (2014, p. 23), in critical realist studies "the role of a research method is essentially to connect the inner world of ideas to the outer world of

observable events as seamlessly as possible.” As will be illustrated in further sections of this chapter, in this study the author applied a wide range of qualitative methods. These varied between case studies given the characteristics of the empirical setting and other relevant contextual factors.

Finally, it is worth noting that given the characteristics of this research philosophy, most critical realist studies adopt either a retroductive or abductive research strategy (Fletcher *et al.*, 2013; O’Mahoney and Vincent, 2014). In this study, the latter was adopted.

4.1.2 Abductive approach

An abductive research strategy can be defined as an approach that moves back and forth empirical data and theory (Dubois and Gadde, 2014). This approach is widely applied in critical realist studies (Ackroyd and Karlsson, 2014) and combines aspects of the traditional deductive and inductive approaches, adopted by positivists and interpretivists researchers respectively (Saunders *et al.*, 2016). Table 4.1 summarises the main features of an abductive strategy compared with deductive and inductive approaches.

	Deduction	Induction	Abduction
Logic	In a deductive inference, when the premises are true, the conclusion must also be true	In an inductive inference, known premises are used to generate untested conclusions	In an abductive inference, known premises are used to generate testable conclusions
Generalisability	Generalising from the general to the specific	Generalising from the specific to the general	Generalising from the interactions between the general and the specific
Use of data	Data collection is used to evaluate propositions or hypotheses related to an existing theory	Data collection is used to explore a phenomenon, identify themes and patterns and create a conceptual framework	Data collection is used to explore a phenomenon, identify themes and patterns, locate these in through subsequent data collection and so forth
Theory	Theory falsification or verification	Theory generation and building	Theory generation or modification; incorporating existing theory where appropriate, to build new theory or modify existing theory

Table 4.1 Deduction, induction and abduction. Source: Saunders *et al.* (2015; p. 145)

The distinctiveness of an abductive strategy relies on the acknowledgement of the interplay existing between established theories and researchers’ own interpretations when making sense of the phenomenon under study (Tavory and Timmermans, 2014). In other words,

abductive studies differentiate from deductive ones by providing an understanding of the phenomenon that goes beyond the testing of pre-defined hypothesis while at the same departs from inductive approaches that conceive reality as purely discursively constructed, ignoring previous theoretical developments in the literature (Blaikie, 2009).

Research adopting an abductive strategy generally commence by discovering interesting or surprising facts and issues in the empirical world. Then, the process continues iteratively linking these observations with existing theoretical frameworks in seeking plausible explanations for the phenomenon observed (Saunders *et al.*, 2016). It has been argued that an abductive strategy provides what inductive and deductive approaches lack because it offers a technical understanding of the meanings, interpretations and motives that guide people's everyday activities and behaviours (Blaikie, 2009).

Blaikie (2009) state that an abductive strategy is comprised of three main stages, which facilitate the reflection during the building of concepts, considering the findings and theories that could serve to explain the phenomenon. Blaikie's (2009) proposed strategies are summarised below in table 4.2:

<p>1. Discover the vision and understanding that the social actors make of the phenomenon under investigation Following similar processes as those adopted in an inductive strategy.</p>
<p>2. Abstraction and generation of technical concepts Informed by the theoretical framework and relevant literature.</p>
<p>3. The process diverges depending on the desired final product</p> <ul style="list-style-type: none"> a. It could continue with the abductive process, refining the explanation and understanding reached. b. The strategy moves to a deductive or retroductive one and the knowledge acquired in previous stages is tested.

Table 4.2 Processes for data analysis in abductive studies. Source: Blaike (2009)

Blaikie (2009) argues that by following this process, researchers are able to move to from detailed accountings of "lay descriptions of social world (life) to technical descriptions of social life". The iterative interplay between theory and the empirical findings is crucial for gaining a technical understanding of the phenomena while remaining rooted to the findings of the study and without forcing the data into categories pre-defined by existing theoretical frameworks (Dubois and Gadde, 2002). The main argument underlying this position is that "theory cannot be understood without empirical observation and vice versa" (Dubois and Gadde, 2002, p. 555). In other words, although the theoretical framework will guide the

collection and analysis of data. This will inevitably evolve as interesting issues and themes emerge from the empirical context.

Since this study aims to extend service-based theories for value creation by gaining a deeper understanding of the processes underpinning the creation and destruction of value in public services, the analysis of findings followed the path 3.a presented in table 4.2. This process was iterative and emergent and was executed until reaching a refined and satisfactory understanding of the phenomenon under study. Specifically, this process was carried out by adopting a case study research design and the systematic combining approach (Dubois and Gadde, 2002), which is further explained later in this chapter.

4.1.4 Case study research design

Multiple definitions of case study research co-exist in the literature. For instance, case studies have been regarded as a research design (Creswell, 2014), an analytical focus (Thomas, 2016) or a method for theory building (Gummesson, 2017; Yin, 2018). In order to avoid confusion, this thesis adopts the definition provided by Creswell (2014, p. 290) who defines case study research as a research design “in which the researcher explores in depth a program, event, activity, process or one or more individuals. The cases(s) are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time”.

Case study designs serve to accomplish multiple objectives depending on the researchers’ philosophical positions and the nature of the research questions (Eriksson and Kovalainen, 2010). Abductive case study research has been gaining relevance in management studies (Dubois and Gadde, 2014), playing a central role in the development of theory within its related disciplines (Blatter and Haverland, 2012), including service management and public management (Gummesson 2017).

As Dubois and Gadde (2002, p. 558) point out, “in case studies aiming at theory development, the researcher needs to be open to the multitude of meanings that a certain concept can give rise to. The successive refinement of concepts implies that they constitute input, as well as output of an abductive study.” In the same vein, Thomas (2016, p. 70) argues that an abductive approach in case study research serves to “making a judgement concerning the best explanation for the facts you are collecting”, which could serve as the base for the development of new ideas, theoretical propositions, conceptual frameworks (Locke, 2010)

or even the construction of grand theory (Gummesson, 2017). These boundaries are set by the study's research questions (Thomas, 2016).

However, this delimitation is not straightforward. For instance, Yin (2018, p. 15) argues that "the boundaries between phenomenon and context may not be clearly evident". Therefore, researchers need to be continually refining the research questions and reflecting about what sources and contextual data relevant to cover or discard while addressing the research problem at hand (Moore, Lapan and Quartaroli, 2012).

This thesis adopted a case study research design since it allows researchers to focus on a bounded research problem, examining it in-depth and from multiple angles (Thomas, 2016) within a set time frame (Blaikie, 2009). It has been argued that this research design is adequate for researching complex problems of the *real world* (Gummesson, 2017) and the relationships between the actors involved in those problems (Moore *et al.*, 2012). As may be the case of perceptions of value and its underlying processes of creation and destruction.

Finally, this research design was selected over other alternatives, because it allows researchers to investigate the phenomenon in the context of its occurrence, not aiming to control or measure variables but to produce a thorough understanding embedded in rich contextual data instead (Thomas, 2016).

4.2 RESEARCH METHODS

4.2.1 Qualitative research methods

Traditionally, qualitative research methods are defined in contraposition to quantitative ones. This is, based on unstructured data as opposed to numbers or another sort of quantifiable data (Saunders *et al.*, 2016). This thesis adopts the definition provided by Rynes and Gephart (2004, p. 455), conceiving qualitative research as a group of research methods that focuses on the "qualities of entities, the processes and meanings that occur naturally".

Qualitative research methods are embedded on flexible and open designs, which allow researchers to work with non-standardised methods "so that questions and procedures may alter and emerge" during the research process (Corbin and Strauss, 2015, p.3). This demands a close involvement of the researcher with the empirical context and subjects of the study. As Corbin and Strauss (2015, p. 3) argue, in qualitative research, the researcher becomes "as much a part of the research process as participants and the data they provide".

In this thesis, a qualitative approach was selected since it provides the flexibility required to address research problems in which “it is difficult to isolate units of analysis in an unambiguous way” (Langley, 1999, p. 692), as it may be the case of the multiple stakeholders involved in the creation and destruction of value in service offerings.

It has been extensively argued that qualitative research methods generate richer and more nuanced data than quantitative ones (Bryman and Bell, 2015), by providing descriptions of realities which are subject to multiple explanations and interpretation (Graebner, Martin and Roundy, 2012). The unstructured nature of the data collected, allow qualitative researchers to gain a deeper understanding of the phenomenon from the perspective of those being investigated, not constraining the analysis to hypothesis testing or the measurement of pre-determined variables and outcomes as it is the case in most quantitative studies (Rynes and Gephart, 2004; Bennett and Elman, 2006)

Hence, the *quality* of qualitative research methods cannot be assessed in the same way as it is for quantitative studies (Saunders *et al.*, 2016; Bryman and Bell, 2015). The outcomes of qualitative case studies will be inevitably conditioned to the researcher’s interpretations which are at the same time influenced by his/her background and ontological and epistemological positions (Amis and Silk, 2008). These issues will be discussed in further sections of this chapter.

It is worth noting that the use of qualitative research methods is consistent with the adoption of an abductive research approach. For instance, Saunders *et al.* (2016, p.168) argue that “in practice, much qualitative research uses an abductive approach to theory development where inductive inferences are developed”. Bryman and Bell (2015), complement this point by stating that in abductive studies, there is a mix between participant-based and researcher-centric codes, being the former those that emerge inductively from the data and the latter those developed by the researchers throughout the coding process, after critically reflecting and the contrasting the emerging themes with the guiding theoretical frameworks.

As Creswell (2014, p. 234) notes, “qualitative researchers typically gather multiple forms of data, such as interviews, observations, documents, and audio-visual information rather than rely on a single data source”. Moreover, these multiple sources of data can be later combined and triangulated, controlling (at least partially) the researcher’s biases (Moore *et al.*, 2012).

4.2.2 Overview of the research methods applied in this study

One of the main features of case study research is the reliance on multiple sources of evidence (Yin, 2018). As Thomas (2016, p. 67) point out, analysing the case from multiple angles is better than doing it from a single one, since “another viewpoint or another analytical method may make us decide to reject initial explanation”. In this study, data were collected through observations, interviews, self-completion questionnaires and the analysis of relevant documents.

4.2.2.1 Observations

Observations can be defined as a data collection technique “in which the researcher is immersed in a social setting for some time in order to observe and listen with a view to gaining an appreciation of the social group” (Bryman and Bell, 2015, p. 393). This method allows researchers “to record the ongoing experiences of those observed” (Denzin, 1989, p. 157). Although some authors use this concept interchangeably with ethnography (Denzin, 1989), the term *observations* will be used to avoid confusions with the traditions and methodological implications of *ethnographic* studies (Bryman and Bell, 2015).

Researchers can take an overt or covert role while doing observations and adopt an active or passive role in the activities taking place (Denzin, 1989). These decisions depend on aspects such as the purpose of the study, time constraints, access granted by the organisation or individuals, and ethical concerns (Saunders *et al.*, 2016). Particularly, in this study, the researcher adopted an overt role while observing (i.e. his role as a researcher was acknowledged by the actors being observed) and its degree of involvement varied among case studies and the observed settings (from being a passive observer to be an active participant). More details about the roles adopted during the empirical research are discussed in further sections of this chapter.

The observations of service encounters constituted one of the methodological backbones of this study since enabled the researcher to gain a first-hand understanding of the activities and actors involved in the processes leading to the potential creation or destruction of value.

By observing these processes as they occur, researchers can record information in real-time and notice the emergence of relevant issues previously ignored, or that deviate from what informants had shared in interviews or informal conversations (Creswell, 2014). By doing so, researchers can discuss these issues with the relevant actors, either immediately or in future

through the use of interviews or other research methods. In some cases, the use of observation methods serves as a tool to uncover themes that participants feel uncomfortable to share in interviews, or simply are unaware of its occurrence. Consequently, observations have been deemed as useful tools for triangulation in studies relying on interviews or declarations of participants in general (Bryman and Bell, 2015).

However, the application of this method also conveys some disadvantages and challenges to researchers. For instance, the researcher's presence may be misunderstood by the observed actors who can feel anxious and thus not acting naturally or being unwilling to share information with the researcher (Denzin, 1989; Creswell, 2014). These aspects need to be acknowledged in advance by researchers in order to make participants feel comfortable with his/her presence and being as less intrusive as possible.

Additionally, there is an inherent risk that the researcher's perception of the observed situations is not an accurate representation of the reality of the actors or the organisation (Creswell, 2014). Hence, the use of observation methods usually is applied in conjunction with other research techniques. As Denzin (1989, p. 157) points out "there is, then, a curious blending of methodological techniques" while conducting observations. These include interviews and informal conversations with the subjects involved in the observed setting or other key informants, or the review of relevant documents related to the observed setting.

4.2.2.2 Semi-structured interviews

Interviews are the most popular method associated with qualitative research (Bryman and Bell, 2015). There are several types of interview methods, which are classified according to the degree of standardisation of its questions and the flexibility allowed to both the researcher and interviewee (Saunders *et al.*, 2016). Particularly, in this study, the researcher conducted semi-structured interviews with key stakeholders across case studies.

Semi-structured interviews can be defined as "a method of data collection in which the interviewer asks about a set of themes using some predetermined questions, but varies the order in which the themes are covered and questions asked" (Saunders and Lewis, 2012). Hence, semi-structured interviews are a hybrid between structured and unstructured interviews. Whereas in the former the same instrument is applied to all respondents, in the latter, each interview follows a different path depending on the information given and themes elicited by the respondents (Bryman and Bell, 2015). In semi-structured interviews

the researcher is able to cover the relevant themes for the study, usually asking open questions, while at the same time has the flexibility to include topics not previously considered and to omit others that are deemed repetitive or irrelevant for the respondent (Saunders and Lewis, 2012).

It has been argued that semi-structured interviews, should be conducted as dynamic conversations as opposed to interrogations based on the interview protocol or schedule (Bryman and Bell, 2015). This conversation “should not end until the interviewer has received satisfactory answers to the research questions” (Denzin, 1989, p. 109).

In this study, semi-structured interviews were deemed as a valuable complement to the observations of service encounters. Particularly, because allow respondents to elicit emotions and perceptions that cannot be directly observed by the researcher, facilitate the recollection of events, activities and facts that are relevant for the context of the study and provides the opportunity to respondents to share their experiences in a more relaxed setting that when being observed (Creswell, 2014; Bryman and Bell, 2015).

However, researchers must be aware that, for different reasons, not all respondents will be willing to disclose all the information required or do not have the required oral communication skills that enable the articulations of their ideas. Also, interviewees responses may be influenced by the researcher’s presence, attitudes or mode of asking specific questions (Creswell, 2014; Bryman and Bell, 2015). Hence, researchers need to take proactive measures to overcome these problems and triangulate the information provided by the respondents in order to safeguard the trustworthiness of the study.

Finally, it is worth noting that interviews demand many resources from both the interviewee, such as time and effort, which can hinder its application in qualitative studies (Saunders *et al.*, 2016). Also, besides the hours required for conducting and transcribing the interview, researchers need to coordinate practical aspects of its realisation, such as finding a convenient date and location. In this study, the researcher faced challenges that impeded the realisation of as many interviews as initially planned. To overcome the potential limitations this may cause, information was also gathered through self-completion questionnaires, an instrument which is discussed below.

4.2.2.3 Self-completion questionnaires

It can be argued that the self-completion questionnaires applied in this research followed a format resembling a structured interview. The format of the instrument and the questions included were the same for all the respondents “so that when variations between respondents appear, they can be attributed to actual differences in response, not to the instrument” (Denzin, 1989, p. 104). Yet, self-completed questionnaires were used since are a more practical and convenient method to gather responses by enabling respondents to answer the questions “when they want and at the speed that they want to go” (Bryman and Bell, 2015, p. 240).

In line with the research objectives and research design adopted in this study, the questionnaires distributed were mainly comprised of open questions. Open questions are commonly associated with interviews. However, in questionnaires are useful when the researcher does not have pre-defined categories of responses to measure and therefore “require a detailed answer or want to find what is upmost in respondent’s mind” (Saunders and Lewis, 2012, p. 143).

Accordingly, the use of open questions in self-completion questionnaires provides several advantages such as allowing respondents to reply using their own words, instead of forcing them to select pre-defined categories of responses. This, facilitates the emergence of unexpected themes to explore later in the study, either through observations, interviews or additional questionnaires (Bryman and Bell, 2015).

Nevertheless, the use of self-completion questionnaires conveys several challenges that researchers must address before distributing the instrument to the respondents. Particularly, considering that they will not have the chance to ask the researcher for clarification while completing the questionnaire, and the researcher will be unable to make additional questions as is the case during interviews (Bryman and Bell, 2015).

Consequently, the questions to be included in the questionnaire need to be carefully selected, clearly redacted and then tested with subjects of similar profiles to the respondents to be included in the final study (Denzin, 1989). This involves decisions regarding the articulation of complex concepts into the form of questions that are easy to understand by the potential respondents (e.g. the idea of the perceived value of a service offering), the length of the questionnaire and effort required by the respondents to write compelling

answers (Bryman and Bell, 2015). These aspects are important to consider in order to minimise respondent's fatigue while completing the instrument, which could lead to low responses rates or missing data (Creswell, 2014). The strategies adopted by the researcher to control these potential issues are discussed in later sections of this chapter.

4.2.2.4 Documents

Finally, the primary data collected in this study were complemented with information published in publicly available documents and internal reports of the organisations under investigation. Documents can be available in multiple formats such as written reports, minutes of meetings, pictures, audio-visual material, newspapers excerpts, social media posts, among others (Creswell, 2014).

The analysis of documents was considered in this research since it allows researchers to gain an understanding of the policies affecting the empirical context and processes guiding the functioning the organisations under study (Freeman, 2006). Particularly, documents generated by public service organisations and institutions provide researchers with valuable information regarding the “processes of policy formulation and implementation” (Freeman and Maybin, 2011, p. 241). In the context of this research documents concerning policies concerning the funding and regulation of arts organisations, and benefits for people with additional support needs were fundamental to gain an understanding of the context where inclusive arts organisations are embedded. Similarly, the organisations' internal documents such as financial reports, handbooks and funding applications served were used before and after commencing the fieldwork of this research. Whereas documents provided a base to elicit potential themes that were further enquired through observations, interviews and questionnaires, they also served as a source of triangulation of data gathered through these other methods. Further details about the type of documents consulted in this research and the use of the information collected are provided in later sections of this chapter.

4.2 THE EMPIRICAL STUDY

This section outlines the key aspects concerning the empirical study. The structure of this section is based on the research process followed by the researcher, which is summarised below in figure 4.1.

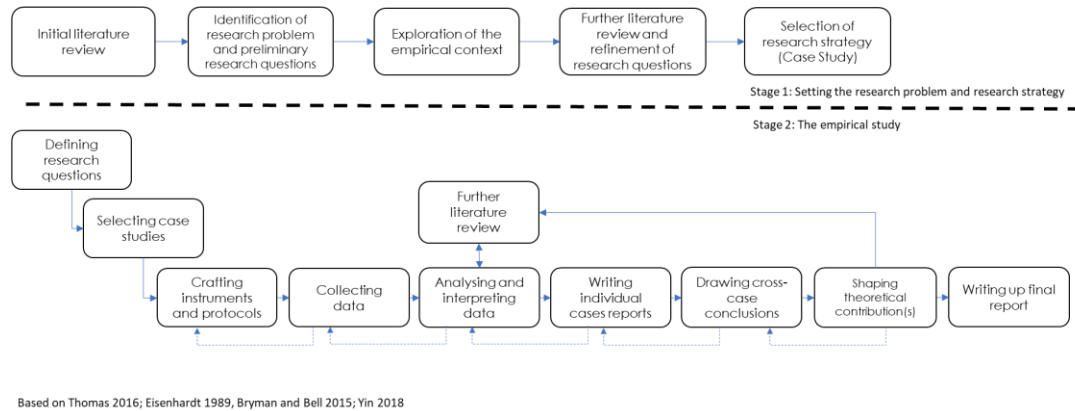


Figure 4.1 Research process

4.2.1 Defining research questions

Research questions define the boundaries of the study (Moore *et al.*, 2012). However, in qualitative studies, the research questions are likely to be refined or even changed as the investigation progresses (Bryman, 2012). Accordingly, before starting the empirical study, the researcher conducted several interviews with key stakeholders within the Scottish arts and culture sector. These interviews served to assess the pertinence and relevance of the preliminary research questions in the empirical context. Details of these interviews are presented below in table 4.3.

Organisation	Interviewee (s)	Duration
Public Funding body A	Director of Creative Industries	00:37:09
	Head of Equalities Diversity and Inclusion	00:39:53
Public Funding body B	CEO	00:34:16
Public Funding body C	Programme Managers (2), Cultural Skills Unit	00:32:36
Museums Network A	Network Coordinator	00:43:12
Museums Network B	Network Secretary	00:42:30
Public Think Tank	Head of Business	00:30:14

Table 4.3 Interviews with key stakeholders from the arts and culture sector.

After conducting the interviews with these stakeholders, it became evident that the focus on inclusivity and the promotion of equalities and diversity in the arts and culture sector was a

contingent topic requiring more research. Hence, the study then focused on the context of publicly funded inclusive arts programmes and research questions was refined accordingly.

This study adopted a case study research design. According to Yin (2018), this design is suitable to address research questions aimed to understand a series of events (or phenomenon) over which the researcher has little or no control. The answers to these questions will also address a series of *what?* Type of questions. According to Thomas (2016), this approach enables researchers to gather insights which allow them not only to describe the phenomenon but also to gain a rich understanding of the situations and relationships between actors, the activities and the resources involved.

As it was expected, the research questions initially posed were refined during the data collection and analysis stages. Specifically, five sub-questions were added to the study, allowing the researcher to articulate complex constructs from the literature and examine the data in a more organised manner.

Three supportive questions were developed for the first research question. These questions were based on an understanding of the concept of value, from a service-based point of view. This concept was articulated as the potential benefits sought by different stakeholders engaged in the service offering (Osborne, 2018; Grönroos, 2019; Lusch and Vargo, 2019). Accordingly, the supportive questions were aimed to understand what benefits different actors sought from the service and how the organisations incorporate these insights into the planning, design and delivery of their service offerings.

-
1. How do the actors involved in the planning, design and delivery of publicly funded inclusive arts programmes understand the concept of value?
 - 1.1 Who are the actors involved in in the planning, design and delivery of inclusive arts programmes?
 - 1.2 What benefits do these actors seek and perceive while engaging in the planning, design and delivery of inclusive arts programmes?
 - 1.3 How do competing definitions of value are managed within the organisations?
-

Table 4.4 Supportive questions – Research question 1

Likewise, the researcher developed three supportive questions for the second research sub-question. As this question focuses on the value creation processes, its supportive questions were based on the definition developed by Gummerus (2013), who conceptualises value creation processes in services as those generated by the interrelationships between actors, activities and resources involved in the service offering.

-
- 2. What are the processes underpinning the creation and destruction of value in the context of publicly funded inclusive arts services?
 - 2.1 Who are the actors involved in value creation processes?
 - 2.2 What activities do each actor performs?
 - 2.3 What resources do different actors bring into the planning design and delivery of the offerings under study?
-

Table 4.5 Supportive questions – Research question 2

Given the evaluative nature of the third research sub-question (How do the findings of this study could help to refine the theory of value creation in public services?), the researcher did not add further supportive questions. Instead, this question was addressed when discussing the aggregate findings of the study as will be presented in chapter 6.

4.2.2 Selecting case studies

4.2.2.1 Multiple case study design

The *object* of the case study constitutes its analytical frame, in other words, what the case study is about (Thomas, 2016). The *subject*, on the other hand, is the unit of analysis. The *object* of this study is the value creation processes occurring within inclusive arts programmes whereas the *subject* are the actors and organisations included in the study.

A crucial decision in the design of case study research relates to the number of cases to analyse. This decision usually involves trade-offs that the researcher should ponder (Thomas, 2016). Whilst the analysis of a single case could narrow the focus of the study to a very limited context, at the same time serves to gain a greater detail and richness in the data gathered, contributing to an in-depth understanding of the phenomena under study (Dubois and

Gadde, 2002). On the other hand, studying two or more cases conveys a loss in terms of depth but allow expanding the focus of the study beyond one particular situation or context. This allows the researcher to compare the results between the cases and to reveal what is unique and particularly relevant to each case study. The latter approach facilitates a theoretical reflection regarding the study's findings (Bryman and Bell, 2015), and the development of theoretical propositions based on those (Eisenhardt and Graebner, 2007).

Yin (2018) proposes that multiple-case designs can be classified in either multiple-single or multiple-embedded. This distinction is given by the number of units and subunits of analysis within each case (Blaikie, 2009). For instance, a multiple-single case design could be one study that involves several organisations, where each one is analysed as an independent unit of analysis. Conversely, if the analysis addresses two or more sub-units of analysis within each organisation, it corresponds to a multiple-embedded study. This thesis adopts the latter research design.

Particularly, the empirical component of this thesis was conducted in arts organisations offering programmes to people with a wide range of additional support needs. As illustrated in figure 4.2, within each organisation, three main embedded units of analysis were identified: The service users; service facilitators and managers. This classification was done for analytical purposes since the characteristics of the actors engaged within each embedded unit varied across case studies.

Although the empirical study mainly focused on the actors directly engaged on the delivery and facilitation of inclusive arts programmes, it is acknowledged that the PSOs under study are embedded in a broader and more complex context (Bryson et al., 2017; Petrescu, 2019).

To address this issue, the author complemented the primary data collected with secondary sources, that allow understanding the value creation processes occurring within a conceptual service ecosystem (Frow and Payne, 2019). As the researcher did not directly enquire to all the relevant actors involved at the meso and macro level, it can be argued that this research provides an understanding of the value creation processes occurring in inclusive arts programmes from a *limited service ecosystem* perspective (Engen et al., 2020).

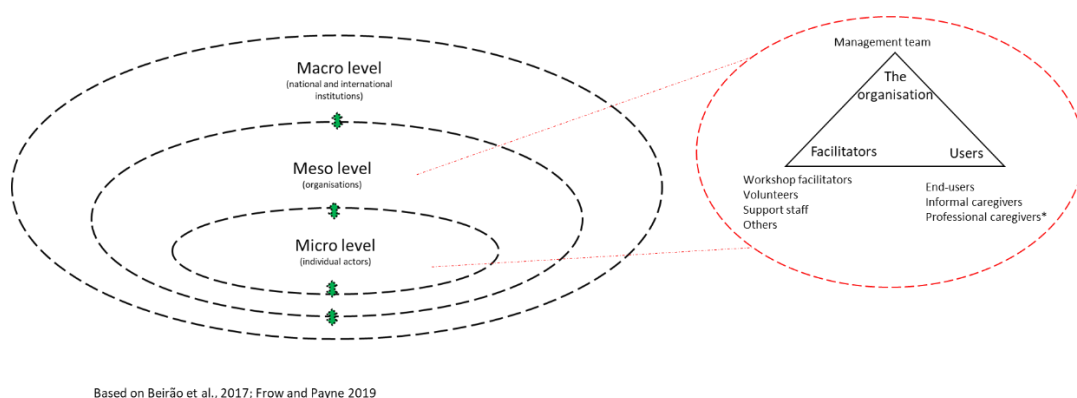


Figure 4.2 Embedded units of analysis within case studies

Given the research design adopted in this research, case studies serve an explanatory purpose (Thomas, 2016). Particularly, by allowing to unpack the multiple dimensions of value, and gain a better understanding of the processes underpinning its creation and destruction. This was achieved by assessing the particularities, similarities and interrelations among the organisations and subjects under study (Eisenhardt, 1989; Gummesson, 2017).

4.2.2.2 Selecting and securing access to case studies

This research is comprised of four case studies. Three cases are charitable organisations that offer inclusive arts programmes as their core offering, whereas the fourth case study is an outreach programme provided by a National Performing Company of Scotland. An overview of each organisation is presented in table 4.6 and a more comprehensive summary is available in Appendix 1.

Case	Description	Main source of funding
Inclusive Music Organisation (IMO)	Organisation offering music and dance workshops to children and adults with various additional support needs	Creative Scotland Glasgow City Council
Inclusive Theatre Company (ITC)	Theatre company for performers with learning disabilities	Creative Scotland City of Edinburgh Council
Visual Arts Organisation (VAO)	Arts organisation offering a wide range of programmes for people with disabilities and mental ill-health.	Creative Scotland Glasgow City Council
Dementia-friendly opera workshops (DOW)	An outreach programme of one of Scotland's national performing company offered to people living with dementia and their carers.	Scottish Government (through contributions made to National Performing Company)

Table 4.6 Overview of case studies

One of the main advantages of doing case study research relies on the richness of the data gathered, which allow researchers to gain a deep understanding of the phenomenon and its complexities in the context under study (Hijmans and Wester, 2010). Therefore, the logic underpinning the selection of case studies does not resemble a sampling one as it is the case in quantitative studies (Gummesson, 2017). As Thomas (2016, p. 63 emphasis on the original) states: “in case studies there is no such thing as samples because sample means *portion of the whole*. The point in a case study is not to find a portion that shows the quality of the whole. In case studies you make a choice, a *selection* not a sample”.

Accordingly, there is no consensus in the literature regarding what constitutes an ‘adequate’ number of case studies (Bryman and Bell, 2015). Conversely, the quality and generalisability of the findings of the study relies on other factors, despite it is a single or multiple case study (Dubois and Gadde, 2002)

Research methods textbooks agree that the most common approach to select cases is based on the logic of *purposive sampling* (Bryman and Bell, 2015; Saunders *et al.*, 2016; Gummesson, 2017). This approach is defined as a process where the researcher “sample cases/participants in a strategic way, so that those sampled are relevant to the research questions that are being posed” (Bryman and Bell, 2015, p. 429).

In this line, it can be argued that all the cases selected in this study represent *key* or *exemplary* cases of inclusive arts programmes (Bryman and Bell, 2015; Thomas, 2016) since the offerings under investigation are provided by organisations regarded as *successful* in their respective fields. For instance, all the selected organisations have been consistently granted with funding from the Scottish Government and other large (public and private) funding bodies, and its programmes/productions have been awarded or nominated to prestigious awards in Scotland, the United Kingdom and internationally.

These cases are relevant for addressing the research questions of this study, given the characteristics of their offerings. Although each case focuses in a particular art form (i.e. Music, Theatre, Visual Arts and Opera), they accommodate people with a wide range of additional support needs, using the art as a vehicle to achieve social outcomes. Moreover, since all these case studies are mainly funded by public funds or contributions from private donors, these are exposed to the same challenges and contingencies affecting the political and social environment within the arts, health and social care sectors.

Finally, it is worth highlighting that the selection of case studies also depend on the access granted by the potential organisations and participants. In this thesis, the access to the selected organisations was secured by the researcher after several meetings, in which he pitched the research idea to potential candidates and then developed a tailored research proposal and plan. This proposal covered the central research questions of the study and in some cases, the analysis of specific aspects that were of their interest. No special ethical clearance or sign of formal contracts were required by the organisations participating in this study. However, the anonymity and privacy of the participants were ensured by the researcher as it will be discussed in further sections of this chapter.

4.2.3 Data collection

4.2.3.1 Crafting instruments and protocols

In this study, primary data were collected through interviews, self-completion questionnaires and observations. These sources were complemented by the analysis of reports produced by each organisation, policy documents, press releases and digital media such as social media posts, images and videos.

Before collecting primary data, the researcher piloted the questionnaires and interview guides in order to ensure that these were understandable for the participants and suitable to address the research questions of this study.

This process was done in two stages. In the first stage, the researcher discussed initial drafts of the instruments with colleagues and members of the supervisory team. Subsequently, research instruments were tested with some participants engaged in the first case study (IMO), which served as a pilot study. After obtaining feedback on the instruments, these were adjusted and then distributed/applied to the respondents. In subsequent case studies, the instruments were disclosed to the respective gatekeepers, before being distributed/applied to the participants.

Regarding the observation protocols, these adopted an unstructured format. Therefore, the researcher did not prepare a structured guide for this purpose. Yet, before being granted access, the gatekeepers of each case study discussed the details and objectives of this methodology, clarifying the role performed by the observer during each session.

Furthermore, the researcher ensured that this study complied with the regulations established by the University of Edinburgh Business School Ethical Guidelines for research. This process was completed before starting the fieldwork of this study. However, an updated application was submitted before beginning the third case study, in which the researcher was required (by the case study gatekeeper) to take a more active role while conducting observations. This issue will be discussed later in this chapter.

Although this research was conducted in organisations working with people with additional support needs, some of which were children, a level 3 ethical form was not required by the School Ethics Committee since the researcher did not directly enquire these participants. As it will be discussed in further sections of this chapter, the voice of the users was gathered through testimonies of their carers and the observation of service encounters. Moreover, the topics studied were limited to their experiences with the service provider not enquiring about any sensitive topic or aspect of their private lives.

In the four case studies, participation in the research was voluntary, and the participants provided their informed consent before taking part in the study. Participants enquired through interviews and self-completion questionnaires gave their informed consent in written form. Examples of the information sheets and consent form given to interviewees and questionnaires respondents are available in appendices 2 and 3 respectively.

During the observation of service encounters, informed consent was given verbally (before starting each session) and mediated by the Programmes' Managers or Tutors in charge of the session, who discussed the implications of this study with their staff and clients before allowing the researcher to observe the activities conducted during service delivery. In all cases, the researcher felt welcomed by the group, and his presence did not disrupt the experiences of both service facilitators and users.

4.2.3.2 Overview of data collected

Given the aims of this study, primary data were collected at what would conceptually be conceived as the micro level of a service ecosystem. Within this level, the sub-units of analysis are comprised of the main stakeholders involved in the design and delivery of the programmes under study, namely: The service users and their carers, the managers of the organisations, and the service facilitators (including volunteers and actors from partner organisations occasionally involved in service delivery). Additionally, relevant aspects from

the meso and macro level were gathered through the testimony of relevant micro-level actors interviewed (especially managers) and the analysis of secondary data produced by actors such as funding bodies, regulators and other institutions.

Table 4.7 presents a summary of the primary data collected through different instruments.

Instrument	Case Study	N	Total time	Pages of transcriptions/field notes	Word count
Interviews	IMO	4	02:53:29	57	25,362
	ITC	5	02:35:44	46	22,938
	VAO	2	01:21:32	26	11,946
	DOW	3	01:31:15	34	14,427
	Total	14	08:22:00	163	74,691
Observations	IMO	5	11:30:00	33	12,705
	ITC	5	10:30:00	22	8,752
	VAO	6	13:30:00	51	17,273
	DOW	18	47:30:00	73	32,324
	Total	34	83:00:00	179	71,054
Self-completion questionnaires (open questions)	IMO	21	-	-	4,286
	ITC	4	-	-	752
	VAO	40	-	-	5,137
	DOW	19	-	-	4,187
	Total	82	-	-	14,362

Table 4.7 Summary of primary data collected

It is worth noting that the researcher initially planned to apply the same research methods consistently across cases. However, this was not possible due to characteristics of the service offerings, and the access granted by the programme's managers. Hence, instead of discarding potential case studies and respondents, the researcher adapted his approach and so as gathering as much information as possible within each case study.

4.2.3.3 The managers' perspective

Insights from the stakeholders responsible for the design, management and delivery of the programmes under study were gathered through semi-structured interviews. Overall, ten managers were interviewed. These interviews served to gain a better understanding of the processes concerning the planning and design of the programmes, the nature of relationships during service delivery and the main challenges the organisations face. As illustrated in table 4.8, most managers also had an active role during service delivery, acting as workshop leaders, facilitators or support staff. This role duality allowed the researcher to interrogate

these stakeholders about a broad range of topics, ranging from the organisational issues concerning the financial sustainability of the programmes in the current political environment to more specific issues associated with their experiences in the front line. An example of the generic interview schedule applied with managers is presented in appendix 4.

Organisation	Interviewee	Duration	Transcribed text
IMO	Creative Director/Workshop leader	01:23:19	23 pages / 10,796 words
	Programme Director/Workshop facilitator	00:42:04	15 pages / 7,006 words
	Business Development Manager/Workshop assistant	00:35:18	14 pages / 5,629 words
ITC	Company Manager	00:58:21	20 pages / 10,146 words
	Creative Director/Workshop leader	00:41:47	17 pages / 5,695 words
	Creative Administrator	00:33:22	12 pages / 4,573 words
VAO	Executive and Artistic Director	00:47:17	14 pages / 6,104 words
	Volunteer's Programme Manager/Workshop facilitator	00:34:15	12 pages / 5,860 words
DOW	Director of Outreach and Education (NOC)	01:11:00	25 pages / 11,638 words
	Project Manager/Workshop assistant		

Table 4.8 Summary of interviews with organisations' management team.

4.2.3.4 The service facilitators' perspective

Table 4.9 presents a summary of the interviews and self-completion questionnaires applied to the service staff directly involved in the provision of the service offering. These stakeholders can be either workshop tutors or volunteers supporting the users during service delivery. The view of the front-line staff was essential to address since they are in direct contact with the service users and their carers, and therefore play a central role in the facilitation and co-creation of value.

Although the original plan was to conduct interviews with these respondents, this was not possible to achieve, mainly due to access restrictions and the nature of their job arrangements. Most of the staff involved in these workshops were hired in a freelance or hourly-basis. Hence it was not feasible to interview them before or after the workshops as they were always coming from or going to other professional engagements.

Consequently, only three personal interviews were conducted with these stakeholders. However, while observing the delivery of the programmes, the researcher had meaningful conversations with these informants, which were recorded in the field notes of each observation session. Also, to overcome this challenge, the researcher designed self-completion questionnaires comprised of open questions covering aspects such as their motivation for working/volunteering in the programme, the challenges faced during service delivery, the drivers of users' engagement and the impact that they perceive these programmes have in the participants and their close environment. An example of a questionnaire handed to workshop facilitators or volunteers is presented in Appendix 5.

Although the questionnaires lack the depth and flexibility of interviews, the use of this instrument allowed the researcher to gather responses that contributed to documenting their perspective which otherwise would be lost. Finally, it is worth noting that the researcher had access to a video created by the participants of one of the programmes under study, in which four volunteers shared their impressions about their experiences within the organisation.

Organisation	Informants	Enquiry method	Details
IMO	Volunteer workshop facilitator/Former participant	Interview	33.5 minutes long. 9 pages of transcription / 3,994 words
	Workshop facilitators	Open-ended questionnaire.	7 responses
ITC	Volunteer workshop assistants	Open-ended questionnaire	3 responses
		Institutional video (produced by participants)	Quotes from 4 volunteers
VAO	Workshop facilitators	Open-ended questionnaire	3 responses
DOW	Workshop facilitators	Open-ended questionnaire	6 responses
	Volunteer workshop assistants	Interviews	2 Interviews. Overall, 20.5 minutes of recorded data. 9 pages of transcription / 2,789 words
		Open-ended questionnaire	2 responses

Table 4.9 Interviews and open-ended surveys. Workshop facilitators and volunteers

4.2.3.5. *The users' perspective*

As previously mentioned, to comply with the ethical regulations and access granted by organisations, the researched did not directly enquire the service users. Therefore, the voice of the users was gathered indirectly, mainly through their parents or carers. These stakeholders act as the key decision-makers in these services, being the legal counterpart (or clients) of the programmes under study. Hence, their perspective provided rich insights about the experiences lived by them and the service users within each case study.

As it was the case with the workshop facilitators, due to access limitations and time constraints, the testimonies of parents and carers were gathered mainly through Self-completion questionnaires. Although most carers were keen to talk to the researcher during service encounters (as it is documented in his fieldnotes), the attention required by the service users made difficult to conduct formal interviews with them at the service premises or to coordinate an alternative arrangement for these purposes.

As shown in Table 4.10, the researcher conducted three personal interviews with carers and sixty-four questionnaires were satisfactorily responded. An overview of the questions asked to carers either during interviews or through self-completion questionnaires is presented in

Appendix 6. Besides, in one case study, it was possible to obtain quotations from four carers who shared their views about the programme on a video posted in social media.

Organisation	Informants	Enquiry method	Details
IMO	Participants' parents (IMO 1)	Interview	1 interview. 12.5 minutes long. 5 pages of transcription / 1,931 words
		Open-ended questionnaire	15 responses
ITC	Participants' parents and carers	Interview	2 interviewees. 22 minutes long. 8 pages of transcription / 2,524 words
		Open-ended questionnaires	1 response
		Institutional video	Quotes from 4 parents.
VAO	Participants' parents or carers	Open-ended questionnaires	37 responses (VAO 1 and VAO 2)
DOW	Participants' relatives or carers	Open-ended questionnaires	11 responses (DOW 1 and DOW 2).

Table 4.10 Self-completion questionnaires, interviews and other sources of data. Carers and participants.

4.2.3.6 Observation of service encounters

Table 4.11 presents a detailed account of the workshop sessions observed in each case study. Overall, the researcher spent 83 hours observing the delivery of the programmes under study. The protocols for conducting the observations followed the guidelines provided by Emerson *et al.*, (2011) and van Maanen (1988), producing 179 pages of field notes (or 71,074 words).

Since this thesis investigates the processes of value creation in inclusive arts programmes, the observation of service encounters allowed the researcher to gain an in-depth understanding of how these processes occurred in natural conditions. The researcher paid particular attention to the relationships between the actors participating in service delivery, the drivers and barriers for users' engagement, the immediate outcomes of the session and the environmental factors in which the service was provided.

Overall, the researcher was well received by both workshop facilitators and service users' carers. This allowed him to engage in valuable conversations that complemented the observed data.

In most case studies, the researcher was a complete observer. This is, not being directly involved in the workshop activities, participating only in the warm-up sessions at the beginning of each session. However, at DOW the researcher adopted the role of a participant-observer (Bryman and Bell, 2015), acting as a support volunteer and engaging in all the activities of the session. This methodological change was informed to the University of Edinburgh Business School Ethical Committee in due time, and no data was collected before obtaining its authorisation. The adoption of this active approach resulted in a much richer experience and facilitated gaining closer knowledge from both the facilitators and the users' perspective.

Organisation	Programmes observed	Hours of observation	Field notes	Date
IMO	IMO1: 2 workshop sessions	5.5	13 pages / 5,217 words	February-March 2017
	IMO2: 3 workshop sessions	6	20 pages / 7,488 words	February-March 2017
ITC	ITC1: 3 rehearsal sessions	7	14 pages / 5,915 words	March 2017
	ITC1: 1 performance	1.5	3 pages / 1,109 words	April 2017
	ITC1: 1 debrief meeting	2	5 pages / 1,728 words	April 2017
VAO	VAO1: 2 workshop sessions	4.5	18 pages / 6,202 words	November 2017
	VAO2: 2 workshop sessions	5	18 pages / 6,646 words	November 2017
	VAO3: 2 workshop sessions	4	15 pages / 4,425 words	October 2017
DOW	DOW1: 6 workshop sessions	12	25 pages / 11,184 words	April-May 2017
	DOW1: Final rehearsal session	6	5 pages / 1,985 words	June 2017
	DOW1: Closing performance	7	5 pages / 2,533 words	June 2017
	DOW2: 6 workshop sessions	12	23 pages / 10,147 words	May-June 2017
	DOW2: Dementia-friendly Opera performance	1.5	2 pages / 1,011 words	June 2017
	DOW2: Final rehearsal session	3	5 pages / 2,107 words	June 2017
	DOW2: Closing performance	4	4 pages / 1,719 words	June 2017
	DOW2: DVD viewing and debrief session	2	4 pages / 1,638 words	August 2017

Table 4.11 Summary of observations of service encounters

4.3 ANALYSIS AND INTERPRETATION OF DATA

4.3.1 Overview of the data analysis process

Yin (2018) proposes several strategies for analysing data in multiple-case study designs. These range from deductive-based ones in which the researcher assesses pre-defined theoretical propositions, to others based on inductive reasoning, in which data is analysed without using an analytical framework as a guide. The chosen strategy should be aligned with the nature of the research questions and the research design adopted.

Accordingly, in this study, data were analysed in the first stage by developing case descriptions based on the research questions developed and the theoretical framework informing this research. This strategy was adopted within each case study individually, so data was reduced and prepared for the cross-case comparisons.

As previously discussed in this chapter, this study adopted an abductive approach. Accordingly, the coding and data analysis processes were supported by the relevant literature, since this study aims to develop a theory “thickened around” (Thomas, 2016, p. 135) previous conceptual developments.

The coding process was undertaken exclusively by the researcher. As Saldaña (2016) points out, this is expected in doctoral projects given the limitation of resources and scale of the study. Although, larger projects could benefit for having more researchers looking to the phenomena from different angles (and controlling potential biases), when coding solo, the researcher develops a more intimate relationship and connection with the data (Saldaña, 2016). This process was done manually and supported by the software NVivo 11.

The features and capabilities of computer-assisted qualitative data analysis software (CAQDAS) has been highlighted by several qualitative methodologists (Bazeley and Jackson, 2013; Saldaña, 2016). Among the advantages of CAQDAS, several authors highlight the easiness of creating, deleting and editing codes, searching and navigating through the code database and accessing to more advanced data management options such as visual diagrams and queries. However, it is worth mentioning that the use of NVivo was limited to facilitate the organisation of codes and did not replace the reflective analysis mainly done through the development of reflective memos (Emerson, Fretz and Shaw, 2011; Charmaz, 2014).

Although coding is a crucial stage of qualitative data analysis, it should not be confused as the analysis per se (Bryman and Bell, 2015; Corbin and Strauss, 2015). Therefore, in this study, the researcher used the coding processes to organise and make sense of large amounts of unstructured data. This facilitated the further stages of analysis by allowing cross-case comparisons and the identification of potential contributions to explore.

4.3.2 Coding process within each case study

Saldaña (2016, p. 4) defines a code as a “word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” and coding as the action of “arrange things in a systematic order, to make something part of a system or classification” (p. 9). In other words, *coding* serves mainly to reduce the amount of data to work with by arranging it in groups or categories according to their degree of similarity or sharing of a common meaning. There are multiple techniques or methods to code qualitative data. However, these are not mutually exclusive and can be used in combination according to the research objectives and nature of the data collected (Charmaz, 2014).

In this study, the coding process was conducted in two main iterative stages. The first stage labelled as the *first cycle of coding*, was comprised of two sub-stages that were applied to reduce the raw data and format it in a way that facilitated further analytical enquires. Accordingly, the second, labelled *second cycle of coding* was aimed to identify patterns in the data and move towards the identification of key themes that informed the theoretical and empirical contributions of this thesis.

In the first stage of analysis, the researcher applied a *structural coding* strategy, which established a hierarchy of big themes or aspects of the research problem that needed to be addressed. This provided an initial hierarchical structure for organising the emerging codes and facilitated the later comparison across case studies. *Structural coding* is only an initial technique and therefore requires to be complemented with other methods. This coding approach is highly recommended as an initial phase (or pre-coding stage) in studies involving multiple case studies where the data collection methods allow the generation of comparable data (Saldaña, 2016).

For example, a big category was developed based on the first research question of this study, which relates to the offering’s benefits perceived by the multiple stakeholders engaged in

the case studies. Accordingly, the primary node labelled *benefits perceived* was created along with sub-nodes organised according to the different type of respondents or stakeholders (i.e. service users' carers, managers, workshop facilitators, volunteers). The same process was undertaken for each of the research questions that guided this study.

The first stage of analysis continued with an in-depth analysis of the participant's responses during the interviews and open-ended surveys and the field notes from observations. This analysis was conducted through the application of the *process*, *in vivo* and *descriptive* coding techniques. While *process coding* allowed to capture the action behind the data concerning value creation processes, *in vivo coding* was applied when it was essential to maintain the respondent's voice. This was particularly important when respondents were expressing their feelings or personal thoughts regarding their experiences with the services under study. Finally, *descriptive coding* was applied mainly to make an inventory of activities observed by the researcher during the delivery of the programmes under study, which informed the further identification of patterns concerning the processes of creation and destruction of value.

Finally, the last stage of coding was conducted through the *pattern coding* technique, which, according to Saldaña (2016), is suitable to re-organise and synthesise the codes generated in the first cycle. Codes resulting from pattern coding can be defined as "explanatory or inferential codes, ones that identify an emergent theme, configuration or explanation. They put together a lot of material from first cycle coding into more meaningful and parsimonious units of analysis" (Saldaña, 2016, p. 236).

Miles, Huberman and Saldaña (2013) argue that pattern coding is suitable for multiple-case studies since the identification and development of smaller units of meaningful themes and categories support and guide the researchers' analytical process in a more manageable way making it easier to check for commonalities and differences across the case studies. However, Saldaña (2016, p. 239) warns, "pattern codes may hold merit as a major theme to analysis and develop, but pattern codes are hunches; some pan out, others don't."

Although the second cycle of coding is not always applied in qualitative studies (Saldaña, 2016), in this research, it served to reduce the number of codes generated in the previous stage by grouping those in aggregate categories and themes which also helped to elevate the analysis to a more general level. This allowed making cross-case comparisons afterwards.

Figure 4.3 summarises the process followed for analysing data within each case study. It worth mentioning that, in practice, this process was not as straightforward as described. It was rather cyclical and evolved as the researcher gained experience in the craft of coding and a deeper understanding of the phenomenon under study.

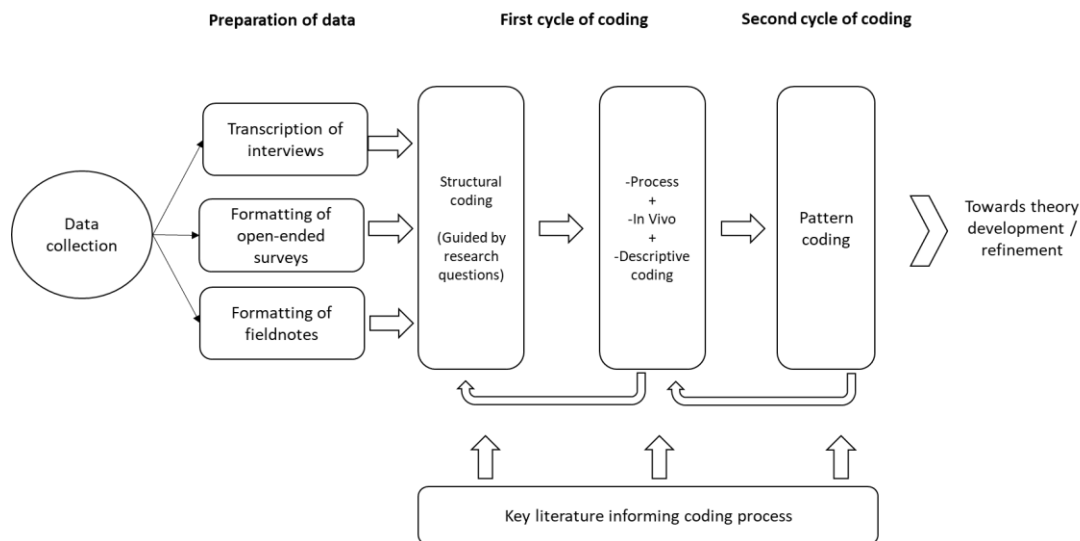


Figure 4.3. The process of data analysis within each case study.

4.3.3 Interpretation of the emerging codes

4.3.3.1 Analytic memoing

As Saldaña (2016, p. 5) points out, “coding is not a precise science, it is primarily an interpretive act”. In other words, the ultimate goal of coding is not mere data reduction, but to facilitate abstraction and the transition towards higher-order analyses. Therefore, making sense of the emerging codes demands researchers to immerse themselves in the data and reflect on the potential explanations, meanings and relationships among themes and actors. Analytical memos play a fundamental role in this process, facilitating the synthesis of ideas, the discovery of potential lines of enquiry and the organisation of emerging themes (Emerson *et al.*, 2011).

Accordingly, the exercise of writing analytical memos has been regarded as an opportunity for researchers to keep discussions with themselves (Bazeley and Jackson, 2013). This reflective process enables researchers to advance their thinking towards more abstract and analytical stages. The mere act of writing ideas makes the analysis progress since as facilitates the arrangement of different facts and subjects that were hidden in the data (Saldaña, 2016).

As Charmaz (2014) points out, this cumulative process serves as a critical vehicle to the generation of theory.

Emerson *et al.* (2011) recommend writing analytical memos as soon as the collection of data starts and keep going on as the study progresses. By doing so, researchers engage with the analysis before they see themselves drowned in a significant amount of messy and unconnected data from multiple sources. In this research, reflective memos were written while conducting observations in the form of research notes and diagrams or in audio format, recorded soon after an observation session or interview concluded. Although the memos were written *for researcher's eyes only*, some illustrative examples are presented in appendix 7.

Additionally, analytical memos were written while coding data using the software NVivo 11. As Bazeley and Jackson (2014) point out, memos also play a central role in CAQDAS, and software packages facilitate the storage of researcher's reflections in multiple formats such as text entries, audio recordings, diagrams and others forms of data.

4.3.3.2 Pattern analysis within each case study

A pattern can be defined as “repetitive, regular, or consistent occurrences of action/data that appear more than twice” (Saldaña, 2016, p.6). However, patterns within qualitative case studies are not determined solely by frequency. Emerson *et al.*, (2011) argue that in studies involving the observation of events, it does not matter if one code has a frequency of one or lower than other codes as long as represent something interesting and serve as good evidence to move the analysis further. This point gains relevance, considering that “a narrow focus on codification for pattern making with qualitative data can oversimplify the analytic process and hamper rich theory development” (Saldaña, 2016, p.6).

In this study, the pattern matching technique was applied (Yin, 2018). Yin (2018) argues that the pattern matching technique can be used for discovering or describing processes and outcomes that inform competing explanations of the problems under study. Interesting patterns are not only those that confirm findings from previous studies or show predictable behaviours/characteristics in the data. As Tavory and Timmermans (2014) point out, issues that deviate from the norm or present irregularities across cases are also worthwhile to investigate.

In abductive research, Dubois and Gadde (2002) argue that this analytical process can be summarised as “going back and forth between framework, data sources and analysis”. In other words, not forcing the emerging data into pre-existing categories but neither ignoring relevant concepts that guided the study and informed the development of the research questions.

Specifically, in this study, patterns were contrasted with the premises of service-based frameworks for value creation such as the Service-Dominant Logic, Service Logic and the Public Service Logic. This exercise started since the first stages of the coding analysis, supporting the reflection on the themes discovered and the assessment of their supporting evidence, re-directing the analysis and exploring multiple ‘reasonable’ alternative explanations (Yin, 2018) before asserting the pertinence of an emerged pattern or theme.

4.3.3 Developing theory from case studies

The analysis of similarities and differences of the patterns found across case studies were conducted by following a bottom-up approach. Following Yin’s (2018, p. 197) advice regarding “think upward conceptually rather than downward into the domain of individual variables ... [since] ... the desired cross-case synthesis should strive to retain the holistic feature rather than settle for any variable-based approach”.

It can be argued that during the first stage of analysis, each organisation was treated and analysed as a single-case study. Once the individual analysis and preliminary conclusions of each case study were drawn, the researcher moved to an aggregate level, looking for the common themes and critical differences across cases.

When analysing case studies, it is critical to move beyond mere descriptions or what Thomas (2015, p.3) calls “anecdotal evidence”. Although detailed descriptions of the observed activities, actors’ behaviours and testimonies allow the emergence of context-rich data rooted in the empirical context (Gray, 2014), this is not enough for theory development. Hence, a detailed and multiple angled view of the case studies allows the researcher to reach a close understanding of the *why’s* and *how’s* of the phenomenon under investigation.

This process was conducted following an abductive strategy for theory development. According to Gummesson (2017), the abductive approach for building for case studies can be defined as an iterative exercise of informed trial and error. In his words, the process works

like this: “I come up with a new concept, category or theory and test it by comparing it with what there already is. If my new theory does not come out as better, I try again” (p. 150).

In this thesis, the process undertaking for the development of theory was based on the principles of the Systematic Combining approach (Dubois and Gadde, 2002; 2014), which is described in the next section.

4.3.3.1 Systematic combining

Systematic combining can be defined as an analytical approach which primary goal concerns the development of theories through the matching between theory and the empirical findings of the study (Dubois and Gadde, 2014).

This approach follows an abductive research strategy for theory development and aims to move the analysis beyond inductive findings, adding analytical power through the use of theory (Dubois and Gadde, 2002). As their authors point out, this approach is closer to an inductive strategy rather than to a deductive one, since “the theoretical framework, empirical fieldwork and case analysis evolve simultaneously” (Dubois and Gadde, 2002).

In other words, the theoretical framework is intertwined with the data analysis, guiding the interpretation of findings. As Dubois and Gadde (2002) point out, systematic combining allows the discovery of novel themes or the emergence of new ideas that in turn will enable the development and updating of the theoretical framework.

As it is shown in figure 4.4, the process of theory refinement through systematic combining is not linear. Dubois and Gadde (2002, p. 555) describe this process as one where the researcher can gain a deeper understanding of the phenomenon under study “by constantly going back and forth from one type of research activity and between empirical observations and theory”. Although the theoretical framework guides the data collection and analysis processes, emerging themes may provide additional insights that will inform the refinement of the initial framework and eventually flag some issues that require further empirical examination (Dubois and Gadde, 2002).

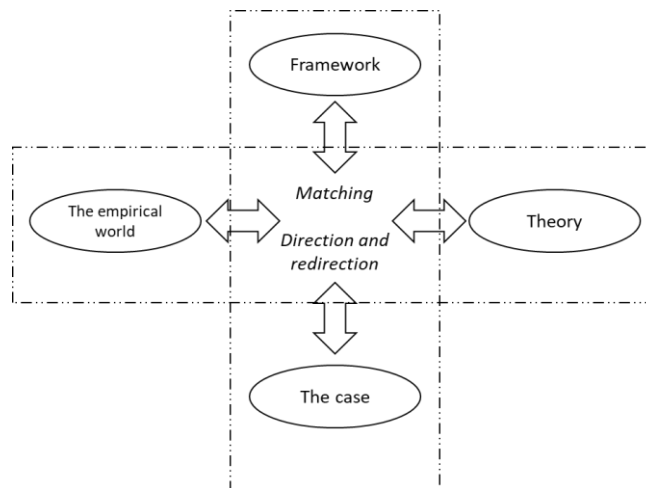


Figure 4.4 Systematic combining. Source: Dubois and Gadde (2002, p. 555).

It is worth mentioning that the theoretical framework presented in chapter 3 is the result of an iterative process. The researcher started the data analysis guided only by the research questions and general principles of service-based frameworks of value creation. After several iterations and considering the findings emerging from the data, aspects such as the ecosystem perspective and the destruction of value were incorporated into the study and then contributed to developing the theoretical and empirical contributions of this thesis.

Dubois and Gadde (Dubois and Gadde, 2002), emphasise that systematic combining does not aim to theory generation, but to refine and extend existing theories and conceptual frameworks. Systematic combining has been previously applied in studies aiming to refine theoretical constructs embedded within the Service Management *logics* (e.g. Aarikka-Stenroos and Jaakkola, 2012; Järvi *et al.*, 2018) and the Public Service Logic (e.g. Torvinen and Haukipuro, 2018).

4.4 VALIDITY AND RELIABILITY IN QUALITATIVE CASE STUDY RESEARCH

Assessing the validity and reliability of qualitative research is a complex endeavour, and there is not an agreed criterion amongst methodologists and researchers in the social sciences (Bryman, 2012; Creswell, 2014; Saunders and Townsend, 2016).

As Creswell (2014, p. 251) points out, “qualitative validity means that the researcher checks for the accuracy of the findings by employing certain procedures, while qualitative reliability indicates that the researcher’s approach is consistent across different researchers and different projects”. In other words, whereas validity concerns the accuracy of the

interpretations made by the researcher of the phenomenon under study, reliability relates “to the stability of observations over time” (Denzin, 1989, p. 112).

The validity and reliability of the study are central concerns for qualitative researchers. Given that most qualitative studies require some degree of immersion in the research setting, the closeness existing between the researcher and the subjects under investigation undeniably affects the nature of the observations and interpretations made (Bryman and Bell, 2015; Gummesson, 2017). Moreover, some researchers point out that since phenomena are analysed in its natural context of occurrence, the interpretations made at that time are also affected by participants’ personal issues or other environmental conditions that cannot be controlled by the researcher (Thomas, 2016; Gummesson, 2017).

Despite these challenges, qualitative researchers have developed several strategies to safeguard the validity and reliability of qualitative studies (Creswell, 2014). Particularly in this study, the researcher followed the protocols suggested by Lincoln and Guba (1985), who operationalise the validity and reliability of qualitative studies in four dimensions of what they call the *trustworthiness* of the study. The concept of *trustworthiness* is comprised of the following dimensions: credibility, transferability, dependability and confirmability. These criteria to assess the validity and reliability of qualitative studies have been widely applied by case study researchers (Bryman, 2012; Thomas, 2016; Gummesson, 2017). An overview of these dimensions and how were operationalised in the context of this research is presented below in table 4.12.

Dimension	Description Based on Lincoln and Guba (1985) and Bryman and Bell (2015)	Protocols followed by the researcher in this study
Credibility	The degree to which others accept the results of the study. It entails aspects of good research practice and to what extent the study provides a fair account of the phenomena from the perspective of subjects under investigation.	<ul style="list-style-type: none"> • Member validation through the presentation of preliminary findings with managers and representatives of the organisations under study. • Triangulation of data and sources throughout different stages of the study.
Transferability	Related to the particular features and context in which the research was carried out. It concerns the provision of resources that allow others to make informed judgements regarding the transferability of the findings to other research settings and contexts.	<ul style="list-style-type: none"> • Multiple-case study design. • Writing of individual case study reports, including thick descriptions of the research setting and preliminary findings. • Elaboration of individual “codebook” or codes database per case study.
Dependability	Related to the possibility of “auditing” the data sources and the results of the study. Collected data and its related instruments, as well as other research protocols, should be available in case the researcher or others need them for assessing to what extent, data collection and analytical procedures were properly followed throughout the research.	<ul style="list-style-type: none"> • Storage of audio recordings and full transcripts of interviews (password protected files). • Storage of detailed field notes, and memos from observation session. • Development of a database of open-ended survey responses. • Storage of data collection protocols such as interview guides, questionnaires, research briefs for potential case studies, etc.
Confirmability	Concerns regarding the impartiality of the researcher, especially during the collection of data and interpretation of findings. Based on the principles of good research practice and ethical conduct.	<ul style="list-style-type: none"> • Clearance from the ethical committee before conducting fieldwork. • Participants were aware of the research objectives and their rights during the study. • Informed consent forms and data collection protocols signed or verbally agreed by participants. • Debrief meetings with key informants • Progress check and discussions with the thesis’ supervisor.

Table 4.12 Safeguarding validity and reliability of the study.

4.4.1 Credibility

As has been pointed out by several authors, the credibility of a qualitative study relies mostly on demonstrating good research practice and exploring different angles of the phenomena

under study (Creswell, 2014; Thomas, 2016). To safeguard the credibility of this study, the researcher relied on data triangulation and member checking techniques.

Triangulation can be defined as the use of “multiple observers, methods, interpretive points of views, and levels and forms of empirical materials in the construction of interpretations” (Denzin, 1989, p. 270). In this research, triangulation was conducted by comparing responses from multiple stakeholders (i.e. managers, facilitators, carers) as well as with the researchers’ field notes from observations of service encounters and relevant documents provided. However, it has been acknowledged that the researcher was the only observer of the phenomena here analysed and reported. Hence, his interpretations were not contrasted through the “investigator triangulation” protocols suggested by Denzin (1989, p. 239). This could represent a limitation of the study, due to the restrictions given by the ethical regulations and guidelines to which this research is subject to, that do not allow other researchers to take part in the study or analyse the data collected.

Nevertheless, the triangulation techniques employed allowed the researcher to explore different explanations to phenomena, rejecting or confirming initial thoughts and opening new lines of enquiry throughout the data collection and analysis stages. Finally, it is worth highlighting that, since this study applies the systematic combining technique for developing theory, the role of triangulation were concerned not only with verifying the accuracy of data and interpretations but also it was conceived as an opportunity to discover emerging issues that informed and re-shaped the analysis of data (Dubois and Gadde, 2002).

Moreover, the researcher attempted to ensure the credibility of the study by applying the member checking or respondent validation technique, which Bryman and Bell (2015, p. 402) define as “a process that provides the people on whom he or she has researched with an account of his or her findings”. This process was conducted in different stages of the research project. For instance, during interviews, the researcher asked clarification questions to respondents to ensure that specific declarations were understood correctly, or when something particularly interesting was observed during a workshop session, the researcher contrasted his interpretation (written down in his fieldnotes) with those of the workshop facilitators and staff involved in the activity.

4.4.2 Transferability

Regarding transferability, it is worth to clarify that this study does not claim to be generalisable to all the inclusive arts programmes offered in Scotland and therefore, the selection of case studies did not follow a sampling logic. However, since this research adopted a multiple-case study design, its findings provide a more comprehensive understanding of the phenomena that goes beyond the particularities of a single setting (Yin, 2018; Eisenhardt, 1989).

The primary technique carried out by the researcher to safeguard the transferability of the study was the composition of thick descriptions of each case study and detailed codebooks of the data analysed. Moreover, during the coding process, the researcher systematically wrote analytical memos. These memos were comprised of text entries (including the code description and reflection on the researcher's rationale followed in the process) as well as visual aids such as code maps and images that guided the interpretations made. It worth mentioning that for each case study, the researcher created an independent codebook using the software NVivo 11. This exercise aided not only to guide the analytical process but also to subsequently identify the particularities and shared themes among different case studies. Some examples of these memos are available in Appendix 7.

4.4.3 Dependability

In terms of dependability, this was safeguarded mainly by keeping records of the data gathered, memos, and other documents related to the coding process in different formats. Although most data are stored in password-protected digital formats, (Nvivo files, word documents, excel spreadsheets, audio files, etc.) the researcher also maintained hard copies of annotations made during the coding process and several notebooks with reflections made throughout the research project. However, to comply with the privacy and data protection guidelines stated in the ethical regulations of the University of Edinburgh Business School, and the agreements made with the participants, any document containing raw data is not available to third parties and cannot be disclosed by the researcher.

4.4.4 Confirmability

Finally, in terms of confirmability, the researcher complied with the good research practices not only by following the guidelines established in the University of Edinburgh Business School ethical regulations but also being aware of his role could potentially affect to the

participants of the study. As mentioned in previous sections, all respondents participated voluntarily in the study, and their privacy was safeguarded through the anonymisation of data and non-disclosure of their individual responses to third parties.

Although objectivity is difficult to demonstrate in qualitative research (Gummesson, 2017), the researcher attempted to remain as impartial as possible by continually reflecting on his interpretations and discussing his views on the subject with relevant advisors such as his thesis supervisor and representatives from the organisations engaged in the study.

For instance, once the researcher had the initial results of the case study, these were presented to the organisations to obtain feedback and check whether his interpretations reflected the organisational context or required further explanation. These presentations were made to representatives of the management team of each programme and were complemented with a brief report containing the main themes emerged, and anonymised quotes supporting the claims made. It is worth noting that not all results reported were necessarily *positive* for the organisations. However, the managers did not ask the researcher to change or adapt some of its findings or portray a more favourable image of their organisations.

Additionally, some preliminary findings of the study have been presented in conferences in which fellow researchers have pointed out some issues that needed clarification or claims that required further evidence to be supported. All these engagements helped the researcher to go back to the analysis and explore refined explanations of the phenomenon under study. As Gummesson (2017, p.13) point out, what is difficult in this type of research is to be able to be reflective and not act “just as an administrator of research techniques”.

4.5 CHAPTER SUMMARY

This chapter has presented the research methodology applied in this study. It started by disclosing the researcher’s philosophical position (critical realism) and its implications for the research design. The adoption of a critical realist approach led the researcher to commence by exploring *what* is understood by value in the context of inclusive arts programmes before analysing *what* its processes of creation and destruction are.

Accordingly, the research questions that guided this research were: How do the actors involved in the planning, design and delivery of publicly funded inclusive arts programmes understand the concept of value? What are the processes underpinning the creation and destruction of value in the context of inclusive arts programmes? And, how do the findings of this study could help to refine the theory of value creation in public services?

These questions were addressed by adopting an abductive research strategy. This allowed the researcher to follow an iterative process, combining previous theoretical developments with the emerging empirical data while analysing the emerging findings of this study.

The empirical component of this research was conducted through a multiple-case study research design. Four case studies were selected to gain a better understanding of the processes underpinning the creation of value in publicly funded inclusive arts programmes. Within each case study, a range of qualitative research methods (i.e. observations, interviews, self-completion questionnaires and document analysis) were applied to multiple stakeholders engaged in the planning, design and delivery of the service offerings, including representatives of the service users, service managers, frontline staff and volunteers.

This approach allowed the researcher to gain a comprehensive understanding of the processes occurring within the service offering while at the same time, facilitated the triangulation of data and to reflect upon this research's validity and reliability.

CHAPTER 5: FINDINGS

OVERVIEW

This chapter presents the findings of this study, providing a revision of the benefits facilitated and created within the service offerings under study. Findings are organised by case study, and therefore presented in four equally structured sections.

The report of findings for each case study commences with an overview of the programmes studied in each organisation and continues by analysing the individual benefits facilitated for their service users and carers. Then it reflects upon the processes facilitating the emergence of these benefits during and outside service encounters. It continues by addressing the benefits enacted for other actors engaged in the facilitation of the offering and concludes by discussing the challenges organisations face and that lead to the potential destruction of value for the service users or the other actors engaged in the offering.

The chapter concludes with a summary of the main themes emerging and the implications for this research.

5.1 Case study 1: Inclusive Music Organisation

5.1.1 Overview of the organisation and its offering

Inclusive Music Organisation (IMO) was founded in 1984 in the city of Glasgow. The company started as a classical music ensemble, but in 2005 re-focused its mission. Since then, the company concentrate its efforts on the development of inclusive music and dance programmes.

“In 2005, I took over the running of the organisation, and we devoted, dedicated our lives, the work of IMO, to inclusive opportunities. Participatory opportunities for people who face barriers to engaging in music and dance. That's our principal reason for living nowadays, and our values are those [...] You could say in a nutshell that in the early days we were doing music for music sake or art for art sake, and now we use music as a tool to enable others to create their own and perform their own music and dance.” (Creative Director and tutor, IMO).

Inclusion is the core value driving IMO's activities. Hence the beneficiaries of IMO's programmes, belong to a broad demographic group who are often overlooked by mainstream arts organisations.

“...[there are a lot of] folks who want to be involved in the arts, but you know mainstream companies just don't give them a way in [...] We help people that find it difficult to access music and that's generally people who have additional support needs, including disabled people, people from poor backgrounds, people from difficult disadvantaged backgrounds in some ways. So, includes young people, includes older people...” (Creative Director, IMO).

Placing the creative process at the core of its offering is IMO's motto. As its Creative Director emphasises, IMO should be conceived as an arts organisation with a focus on inclusivity as opposed to as a disability support organisation that offers art programmes.

“IMO is a music organisation essentially, so we are music practitioners and we help people that find it difficult to access music [...] Ultimately, it is about the Art. It's about music, it is about dance. [...] We are artists, we come from an arts organisation. We work with people who have many support needs, a range of, and many of whom are disabled, and there are support services made available to those people, but they would operate in a different sphere to the arts.” (Creative Director and tutor, IMO)

By the time this research was conducted, IMO's offering was comprised of the following four permanent programmes: Music Workshops for kids and young people with learning

disabilities; Music workshops for adults with learning disabilities; Dance workshops for kids and adults with learning disabilities; and a Mentoring programme for adults with additional support needs willing to pursue a professional career in music. These programmes were offered in cycles of six to eight weekly sessions which were facilitated by a team of professional artists. Also, IMO organises public performances where the service users have the chance to present their work developed within IMO's workshops. These presentations usually take place at the end of each workshop cycle, at fundraising concerts or during special events concerning arts and inclusion.

Most of IMO's programmes are mainly financed by the grants obtained from funding bodies. Thus, service users pay a small fee per each workshop cycle. However, in order to make its services more accessible, IMO offers scholarships and discounts to participants who cannot afford the service fees.

In addition to these regular programmes, the organisation offers tailored programmes for schools, healthcare organisations and community centres across Scotland and overseas. These programmes are provided by request, relying on the funding available by the client counterpart.

Primary data for this case study was collected through interviews and self-completion questionnaires handed to managers and tutors involved in the four IMO's permanent programmes. However, data from the service users and their carers were gathered only at IMO's music programmes for young people and adults, labelled IMO1 and IMO2 respectively. Further details of these programmes are available in Appendix 8.

5.1.2 Value creation outcomes for the service beneficiaries

The primary beneficiaries of IMO's offerings are the workshop participants, who in this thesis will also be denoted as the service users. However, and as it is the case in other service settings such as education or healthcare, parents and carers of people with additional support needs can also be benefited from the services provided to the person under their care. Accordingly, in this thesis, carers are also conceived as beneficiaries of the service offerings provided by IMO.

The following sub-sections of this chapter illustrates the value creation outcomes experienced by workshops' participants during IMO's workshops and afterwards, in their

everyday lives. Findings here reported were obtained from interviews and self-completion questionnaires applied to parents of participants engaged in the programme IMO1 and complemented by the observation of several workshop sessions of IMO1 and IMO2, and the perspective of the relevant service facilitators.

5.1.2.1 Personal benefits during service encounters

Table 5.1 summarises the perceptions of parents and carers of IMO's participants, regarding the benefits emerging in the service users thanks to their engagement in the workshops. Overall, respondents highlighted that participants enjoy the creative and social aspects of the service experience, which are enabled thanks to the supportive environment created by IMO's staff and fellow participants. Thus, emerging findings were organised in three main themes labelled: Developing Music Skills; Enjoying the Experience and Feeling Welcomed and Included.

At IMO workshops, participants engage in activities such as playing musical instruments, singing, composing songs and improvising along with the group. Accordingly, the main aim of the workshop is to develop a wide range of creative skills in participants. As carers perceive, this goal is achieved. During weekly sessions, children have the opportunity to play multiple musical instruments, either playing popular songs or even composing their own creations.

While novice participants explore different instruments within the cycle, those with previous experience at IMO use their session time on improving their technique on a known instrument or learning how to play a new one. Alternatively, participants who are not necessarily interested in mastering an instrument spent their session time learning how to sing or compose the lyrics for a song. Overall, all participants learn techniques aimed to develop creativity and communication skills. Those who are confident enough to share their work also develop performing skills within every cycle.

Theme	Concepts emerging from data	Illustrative quotes
Developing music skills		<i>"[Children] love having the freedom to develop their creative skills and talents." (Parent 9, IMO).</i>
	Learning and playing an instrument	<i>"[my child has the opportunity of] learning to play the instrument of choice with no pressure." (Parent 2, IMO).</i>
	Singing	<i>"[my son] has the opportunity of playing the musical instruments he likes in a friendly atmosphere." (Parent 12, IMO).</i>
	Composing songs Improvising Performing in front of an audience	<i>"Our younger boy fell in love here to guitar, and he found mates. He can be creative there." (Parent 13, IMO)</i>
Enjoying the experience		<i>"[my son] always have fun with everyone. Especially at performances." (Parent 8, IMO)</i>
	Enjoying the workshop activities	<i>"Sometimes because [daughter's name] does not speak we gauge her response by how happy she seems and if she talks about it prior to coming here in the week, and she does talk about coming here, so she does look forward to it, and that for us that means she enjoys being here. And that's the most important thing, that she enjoys it." (Parent 1, IMO)</i>
	Enjoying watching others perform.	<i>"[name of participant] enjoys singing and song writing [...] [and] seeing all the new friends he has met at [IMO1]". (Parent 5, IMO).</i>
	Escaping the routine	<i>"[my son] love's the interaction with the other students." (Parent 11, IMO)</i>
	Playing music with friends Being with like-minded peers	<i>"[participant loves] socialising and meeting new friends." (Parent 7, IMO)</i>
Feeling welcomed and included		<i>"The way that the IMO instructors celebrate all achievements on the individual merits of each individual is also to be applauded. It makes a big difference to each individual [...] [In IMO my kid is] able to play music in a supportive environment where there is no expectation to conform to the expectations of a neurotypical world." (Parent 4, IMO)</i>
		<i>"The musicians have a lot of time and patience for the young people. My son has autism and the team are very good at allowing my son to be his own person." (Parent 10, IMO)</i>
		<i>"They [participants] feel they have a place in the music world and a chance to express themselves creatively [...] This is authentic and genuine with no patronising [...] The tutors and other adult helpers are great role models and a calming yet stimulating influence and really bring out my child's talents in lots of positive ways, not just music. [...] [IMO] Gives a sense of community, somewhere good to go to on a Saturday morning." (Parent 15, IMO)</i>
	Feeling included	<i>"For non-verbal's workshops give a chance [to my daughter] to express herself through music to some point [...] [I love how Tutors] connect with [my daughter] in a musical way but also their enthusiasm just for the children and for their subject. They just love music and see they love music so much. It's not a chore for them, it's something they just love to do. And I think that kind of natural exuberance, that natural enthusiasm...children feel that, you know. It is not something that they're paid to do just for a few hours, it's something that they want to do, and that's really helps, I think the children." (Parent 1, IMO).</i>
	Feeling recognised	
	Not feeling patronised	
	Receiving personal attention	
	Behaving naturally	
	Feeling relaxed	<i>"In the case of my older son it is hard to say, he does not speak, and he seems to be not interested in anything. It is important for me we feel relaxed there, we have place to go and be part of nice community despite challenging behaviour our son." (Parent 13, IMO).</i>

Table 5.1 Personal benefits during service encounters - IMO

Another value outcome, facilitated by IMO, relates to the joy that participants experience in every session. As illustrated in table 5.1, the thrill and enthusiasm these activities trigger in participants was a recurrent benefit mentioned by carers and observed by the researcher. The following excerpt from the researcher's fieldnotes illustrates how a parent acknowledges the enjoyment of her daughter while playing the drums:

"During the observation of one IMO1's session, the parent of a participant who has cerebral palsy approached me. At that moment, her daughter was engaged in a focused training session with one of the percussion's tutor. The parent mentioned how happy her child felt while playing the drums, suggesting me to pay attention to her child's face and expressions when doing the exercises." (Observation 3, IMO1).

The enjoyment of every session also responds to the increased socialisation participants are exposed at IMO. As several carers stated, IMO is one of the few places where children can make friends since there they are surrounded by like-minded peers and thus, do not feel like outsiders.

While observing IMO's workshops, the researcher perceived friendly interactions among participants, particularly during the breaks and before the starting of each session. For example, at IMO1's sessions, it was common seeing children running cheerfully across the room, playing games such as hide and seek, tag or doing other casual activities. Participants with reduced mobility were also included in these games, in some cases being supported by their peers. Similarly, adult participants (at both IMO1 and IMO2 workshops) spent their free time talking about music, instruments or other topics of mutual interest. These friendships have been maintained for more than a workshop cycle, and in some cases date back to a couple of years since participants started in the programme. For example, one parent told the researcher that the few friends that his child has in school are fellow IMO's participants, which he found remarkable since these kids were not in the same school level. The positive effects of socialisation as one of the value outcomes of the offering is also acknowledged by IMO's staff.

"...people with support needs could have shutter lives and not too much opportunities to interact with people. They tend to be quite isolated which is why coming to our sessions gives them an opportunity to connect with others socially [...] They know that every Saturday or every Tuesday they got to be coming into IMO, they got regularity. That regularity on a weekly basis gives people tremendous anchor in terms of personal

predictability on where they are going to be, what they are doing, and they know they always coming to a socially, fun and enjoyable atmosphere.” (Creative Director and tutor, IMO)

Accordingly, carers perceive that at IMO’s workshops, their children can be themselves and express freely in a non-judgemental environment. A valuable opportunity that they can rarely find in other settings. Overall, carers give credit to IMO’s facilitators, since they perceive their children are well treated during workshops even when they are not present at the sessions.

The supportive environment also conveys direct benefits for the carers. Although their involvement in service encounters vary across IMO’s programmes, they also benefit directly from the service offering. Whereas in IMO2 workshops require the active participation of carers in all the activities at IMO 1 this involvement is optional.

The socialisation among carers was mainly observed before the start of each session or during the breaks. However, carers also joked and shared while doing some the group activities. Moreover, in cases when carers were not required in the workshop room, some of them left their children at IMO’s premises and used that time to take care of other personal duties, while others waited for their kids outside the workshop rooms. The latter enabled the emergence of informal peer support networks.

“It’s a really nice chance for parents to meet and chat and support each other. Maybe share information on funding, that they can get. I’ve heard them talking about accessible accommodation for break, like a holiday and cottages and things like that [...] If someone have a good experience and then tell someone else about it. Other clubs that people can join. So, is a huge support network for parents, and that has been quite an organic thing because it wasn’t one of our aims as a programme, but it becomes quite an important part of IMO1 in particular.” (Programmes and Communications Manager and tutor, IMO).

Situations as the ones described in this section, make carers feel comfortable while at IMO, reinforcing their trust in the organisation. Moreover, parents perceive that the support and encouragement provided to participants during the workshops transcends the service encounter, impacting positively in other aspects of their everyday lives, issues that will be discussed the next section of this chapter.

5.1.2.2 Personal benefits beyond service encounters

Table 5.2 summarises the benefits that IMO's workshops facilitate for its participants in the long-term. Although these benefits are not exclusively attributable to the service users' experiences within IMO, carers do perceive that workshops enable service users not only to improve their artistic skills but also contribute to the enhancement of other capacities and their overall wellbeing.

Theme	Concepts emerging from data	Illustrative quotes
Capacity building	Improving music skills	<i>"I have been able to watch my child shine in performance, and they have been enabled to develop this. [...] The patience and skill of 1:1 tutoring has overcome obstacles and inspired them so they can play an instrument, with encouragement, with flare despite disabilities." (Parent 15, IMO)</i>
	Improving performance skills	<i>"[my son now enjoys] learning new instruments, composing songs." (Parent 7, IMO)</i>
	Improving communication skills	<i>"[My son] has classical autism and used to hide under the tables when he first started [at IMO]. Now he is more than happy to sing in front of an audience, something I never thought I'd see! [name of the kid] has improved so much over the past two plus years with IMO in terms of confidence and communication." (Parent 5, IMO)</i>
	Developing interest in music	
		<i>"[some participants develop] a strong sense of identity as a musician." (Tutor 3, IMO)</i>
Personal growth	Feeling less isolated	<i>"[my daughter] is much more confident around people, around different people that she may not know. She has much better eye contact with people. She looks out them more, before she wouldn't [...] [also she] is vocalising more through the sessions she has with [tutor A], after the break. [Tutor A] encourages her to produce vocal sounds through singing through repetition [...] so [daughter's name] now would talk more [...]. And that's something that, you know, we can't attribute solely to music therapy, to this group but I'm sure is a combination of this, the school..." (Parent 1, IMO)</i>
	Improving social skills	<i>"[My son feels] he is good at what he is learning it really boosts his confidence in himself." (Parent 3, IMO)</i>
	Increasing self-confidence	<i>"My son has gained a lot of confidence from attending and met some new friends." (Parent 11, IMO)</i>
		<i>"This impacts on family life in a positive way and they play music at home and share with their siblings - before they were obviously frustrated and upset as they couldn't join in with other musicians like this [...] [I love] the fact that my child has such a positive experience and is able to be increasingly independent from me in doing so." (Parent 15, IMO)</i>

Table 5.2 Personal benefits for service users beyond encounters - IMO

As illustrated in table 5.2 carers perceive that IMO enables participants to keep improving their artistic skills over time. However, since the programmes observed were focused on the

creative processes rather than on the creative outcomes, the range and depth of the creative skills developed vary among participants. For instance, while some participants attend the workshop for the fun and social aspects of it, others are keen to keep perfecting their artistic abilities as they progress in the workshops. As one IMO's tutor perceives:

"[What I like about IMO is] being able to participate in delivering long-term programmes that nourish individual participants' journey in the arts in an invested and supportive environment [...] hobbies are important for identities and in turn for wellbeing. With the right support, they can also blossom into creative careers." (Tutor 2, IMO).

Accordingly, the fun and supportive environment participants find at IMO's workshops also contribute to developing their social relationships, either by improving their communication skills or the relationships with other people. As perceived by participants' carers, the activities undertaken during IMO's workshops have helped their children to communicate themselves more effectively, which have also had an impact on their ability to establish relationships with others. Parents proudly share with the tutors the progress their children have made since they start attending IMO's workshops:

"Their own aspirations, their confidence and their communication actually improve. There a few people in the workshops who their speech has improved a bit from singing. For example, one, one parent at [the children programme] told us that her son started to sing before he could speak, which is incredible." (Programme and Communications Manager and tutor, IMO)

IMO's managers and tutors also have been able to see participants' development over time, particularly in those who have been engaged at IMO's for a couple of years.

".... people here are very often introverted and shy [but] by the end of the block they are performing in front of an audience addressing the audience and communicating with the other participants. You can see that their confidence is improved." (Business Development Manager, IMO)

It is worth noting that for some participants, IMO represents more than a nice place to be a couple of hours a week. This could be reflected in examples such as former participants returning to the organisation as volunteers or in some cases assistant tutors.

"I know several people who say IMO is the best or only good thing in their life. It's given them a purpose and had such a profoundly positive impact on their lives. It's been a real lifeline for some." (Tutor 7, IMO)

As can be inferred, these benefits are enacted during or after service encounters, in the participants' everyday lives. Since the emergence of these benefits varies among individuals, they cannot be controlled by the organisation. However, IMO plan the activities of its service encounters to facilitate the enactment of the intended benefits on its participants and other actors involved in the offering. These aspects are discussed in the next section.

5.1.3 Value facilitation and co-creation processes

5.1.3.1 Value facilitation and co-creation processes during service delivery

IMO workshops are facilitated by a team of professional artists who are in direct interaction with the participants and their carers. Workshops are usually led by IMO's Creative Director, who works closely with the two other managers, either in facilitating workshops' activities or taking care of the operational aspects of each session. However, most of the workshops' activities are conducted by a team of freelance artists and volunteers. This team of professional artists is the backbone of the organisation:

"We have about 30 musicians and dancers, and they are all professionals. They're all artists in the field, working in Scotland and abroad. Releasing their own material, performing, touring and they all come from different backgrounds, and they all bring something different to the workshops. But as well as being professional, they're all trained through us in inclusive practice and so they are so crucial." (Programmes and Communications Manager and tutor, IMO)

The carers of the service users also play a crucial role during service delivery. However, their degree of involvement varies across programmes. In IMO2, the workshops are designed to accommodate both workshop participants and their carers, and thus their presence is actively encouraged. Conversely, at IMO1, carers' involvement is optional and often not required at all.

As IMO's Creative Director acknowledges, the involvement of carers at workshops conveys several advantages and challenges the organisation need to ponder while planning its programmes and manage accordingly during service delivery.

"I got an ambivalent idea about that, in a way I would prefer to have everybody, all the support workers were IMO musicians ideally. But I think is good for the support workers to witness and to learn on the interactions we have with people because if you are working with a nonverbal person, then the support worker either will be giving them instructions or saying

let's do this, let's do that and not getting anything back. But we would be instead of saying let's do this...we would be banging a drum and waiting to somebody else to make a response to that or maybe a gesture towards that person for them to play their instrument. There is nothing spoken. And so that confidence of dialogue, interactive dialogue on a musical level gives that person something that is theirs, and they don't have to respond us in a way that's conventional, they can respond in a way that they best do it. So, in that sense, I think, the carer support workers get a lot of knowledge. So, I'm keen. I'm quite happy for them to witness that. When they start to intervene, then I would gently advise them to step back, because what we are trying to build is independence. Independent thinking, independent abilities, rather than being told to drum on time. Everyone has to do it by themselves and it's up to me as a musician to try to help them making sound musical" (Creative Director and tutor, IMO)

Usually, at IMO1, carers were involved in the workshop sessions either when the participant under their care was new in the programme or had complex disabilities that hindered effective communication with tutors and their peers. Otherwise, they waited outside the workshop room or left the workshop premises.

In order to facilitate the enactment of the benefits discussed in the previous section, IMO design its workshops prioritising participants' creative expression over the *artistic quality* of the creative product (e.g. composing a song or mastering a musical instrument). This gives participants the freedom to experiment with different approaches and techniques and improvise while playing and learning a new instrument. Moreover, when participants are new to the programme, tutors encourage them to try out different instruments and activities, so they can later personalise their approach considering each's capabilities and musical interests. This flexible approach is one of the key facilitators of the participants' enjoyment while doing different activities during the session.

"Most of the workshops are all creative, so they are creating new material all the time, that's a very exciting thing for any artist. To be involved in, you know, working with creating new stuff all the time. That's why it is so enjoyable." (Creative Director and tutor, IMO).

Participants' early engagement in the session is crucial to achieve the workshop's objectives and facilitate the enactment of benefits of the offering. Accordingly, every session starts with a group warm-up intended to make participants feel relaxed and physically prepared to undertake the remaining activities planned for the day. These warm-up exercises were led by IMO's Creative Director and by senior tutors who contribute with their expertise. In order

to engage the participants in the session, all facilitators used humorous and ludic activities to stimulate some laughs and break the ice on the room. When participants were engaged and feeling confident enough, they were asked to suggest any exercise, so that the rest of the group could repeat and play along. Once tutors perceive the group is ready to proceed with the workshops' main activities, they move to the next phase of the session.

Participants are actively encouraged to take an active role in the session, not relying exclusively on the instructions and guidelines given by tutors. At IMO1 workshops, these exercises usually take place in the focused training sessions, involving from 1 to 5 participants. At IMO2, on the other hand, all activities are collaborative and conducted in group settings.

As observed by the researcher, during personalised sessions, participants were encouraged to contribute in the creative process by suggesting rhythms or lyrics for a song or improvising with any given instrument while tutors play a musical base. Likewise, in collective activities, the researcher observed that tutors permanently gave positive reinforcements to the group. For instance, by maintaining eye contact with most participants and encouraging them to smile and enjoy while playing an instrument (usually a percussion instrument). Right after each song, they praise the group for the work done and the enthusiasm put in doing the task. When participants feel confident enough, tutors put them in charge of tasks during the activities, either supporting the facilitators or guiding their peers in the execution of an exercise.

Moreover, at IMO's workshops, tutors build the activities upon the unexpected behaviours of participants, taking those as opportunities to further engage with them. For instance, a repeated issue observed by the researcher was the celebration of participants' jokes in the middle of a song or activity. The jokes were praised by the facilitators who then modified the lyrics of the song using these as creative inputs. Also, when participants suddenly started to dance in front of others, the tutors joined them encouraging the others to follow their movements or jump into the stage. Situations like these generate sporadic laughs in the group and serve to lift the morale of participants.

As illustrated in previous sections, the enactment of benefits on IMO's participants relies on the maintenance of a friendly and supportive environment. Accordingly, the harmony of the service experience was carefully managed by IMO's staff. For instance, it was common to

observe facilitators giving each participant a personalised welcome at their arrival, chitchatting, making jokes and checking on things they know are of their interest. In the case of participants attending the session for the first time, they were promptly introduced to the group before starting the warm-up. Workshop facilitators presented them as *new friends* joining the group today. Additionally, the friendly atmosphere was noticed in small details. For example, at an IMO1's session, the entire group sang a happy birthday song to one participant and shared a slice of cake brought by the participant's carer or congratulated another one for a successful dance performance she did at a local theatre.

The rapport between participants was strengthened at special occasions. For instance, during one of the sessions observed by the researcher, crew members from a national tv station visited the workshop to record a video clip for an award that IMO was shortlisted. The crew recorded parts of the session's exercises and then a performance given by a selected group of participants. Although just a few participants performed along with a couple of tutors, the rest of the group were actively supporting them as audience members. They were excited about the opportunity of being on TV, encouraging their peers during the performance.

As discussed in previous sections of this chapter, IMO's workshops contribute not only to the development of the service users' artistic skills but also to enhancements in abilities that transcend the artistic dimension. Particularly, in one-to-one sessions, tutors undertake activities aimed to improve the communication skills of participants who face barriers to express verbally. On the other hand, in collective sessions, they develop skills such as collaborative working and the importance of respect their peer opinions and preferences, for example, while composing a new song or suggesting ideas for a warm-up game.

Moreover, in order to encourage participants to feel more confident about their own capabilities, IMO organises small performances arranged at the end of each workshop or special events for fundraising purposes. As stated by both IMO's staff and the carers enquired, participants are usually happy to perform in front of the audience and appreciate the support and encouragement received from their public. However, the tutors do not pressure those who are not feeling comfortable doing so.

Finally, it is worth highlighting that IMO has developed a mentoring programme aimed to support those participants willing to pursue a career as professional musicians. Specifically, this programme seeks to become a bridge between the participants and

mainstream arts organisations, contributing to both participants' job opportunities and the supply of trained artists to other companies.

"[IMO's workshops] enhance their [participants] confidence as well and maybe [encourage] thinking about themselves as musicians and dancers, and you know maybe as a career they think on a potential career in the arts as well." (Creative Director and tutor, IMO)

5.1.3.2 Value facilitation processes outside service encounters

IMO's managers play a crucial role not only delivering the service but also coordinating the facilitation processes that make IMO's workshops possible. IMO's management team is comprised of three primary roles, led by its Creative Director, who is responsible for the functioning of the whole organisation and is the primary contact with the board of directors. The Creative Director is supported by two managers who oversee the operations of IMO's main programmes, and the company's revenue streams and partnerships with other organisations.

A key aspect carefully managed at IMO is the recruitment and training of its workshop facilitators. Since these artists are active practitioners without formal training in inclusive arts education, at IMO, they receive training that enables them to act as workshop facilitators. The training programme entails theoretical and practical sessions. In the latter, trainees serve as volunteers at IMO's workshops, supporting the work of the respective tutors. This process is explained by IMO's Creative Director:

"[The training programme] is a comprehensive package of information that looks at the art world. Look at music how to make music how to stimulate creativity, how to run a session, how to work in groups, how to present performances and various books that would help them to put together their own workshops, music workshops, inclusive music and so they would build their own skills in this area. [...] So, they [workshop facilitators] are musicians or dancers and we add the knowledge-based part on how to work with disabled people, how to work with people with additional support needs and then so, they learn skills of being a support worker if you like [...] before they could start working as IMO Musicians they go through a four-day theoretical training. Then they spend 18 sessions learning how to apply that knowledge. At the end of those 18 sessions, then they are more or less ready to begin work as properly trained IMO practitioners." (Creative Director and tutor, IMO)

Accordingly, the training programme constitutes an essential aspect of IMO's business model. However, some artists may choose to work elsewhere after the training and participate in the course to improve their career prospects.

Furthermore, IMO offers workplace residencies to students engaged in higher education programmes such as arts education, occupational therapy, and social care. Interns spend several weeks in the organisation working as support volunteers in the workshops there offered. The company also welcome students from other disciplines, such as management and communication, to conduct applied projects in the organisation.

In terms of revenue streams, it is worth noting that the fees charged by IMO to its beneficiaries are highly subsidised. Therefore, these do not cover the organisation's running costs. Specifically, the organisation mainly relies on the funding provided by Creative Scotland, which represents around 55% of its annual turnover. Additionally, the organisation has been regularly awarded grants from funding bodies such as the City of Glasgow council, The Robertson Trust, BBC Children in Need, The Big Lottery Fund, among others that had served for financing special programmes, developing large-scale projects within the organisation, or to subsidise the fee charged to the service users.

IMO have organically developed a network where actors from different sectors, such as disability networks, health and social care agencies, schools, among others. Most of these partners engage with IMO to enhance their own service offerings. For instance, in the case of schools, they contract IMO's in-house workshops to enhance the educational experience of both pupils and teachers engaged in those. These programmes are provided by request and are funded by the schools or their respective parents' associations. In most cases, IMO offer advice on how to apply for funding to potential partners and how to run these workshops, or some of its activities, independently.

These partners not only contract IMO's services for specific projects but also serve as a primary source for the recruitment of new participants for IMO's regular programmes. In fact, most of IMO's participants enquired in this research, knew the organisation thanks to the advice of teachers, social workers or general practitioners. Notably, some of them were previously engaged in workshops delivered by IMO at their children's schools or community centres.

Moreover, IMO engages in partnerships with mainstream arts and culture organisations that provide valuable resources such as rehearsal facilities and equipment or with higher education institutions that send their students to gain working experience at IMO. As explained by IMO's Creative Director, this is part of a long-term strategy set by the organisation.

“what IMO has been doing over the last few years is creating another space in between [...] where artists come in and disability support services come into this new space in the middle called inclusive and equal [...] that's where we are located and we want to try to involve more artists into this space and bring more disability, connecting these two spheres of activities and I think that way we then will be able to start generating more artists who haven't been able to get the chance and they would start to affect new avenues of work and ideas in out.”
(Creative Director and tutor, IMO)

Particularly, partnerships with mainstream arts organisations have gained an impulse over the past years, partly thanks to the change on the requirements made by public funding bodies within their grant's applications. Specifically, those requirements concerning the advancements of equalities, diversity and inclusion, encouraged by national governments and international organisations. These influences coming from the macro level represent a valuable opportunity for IMO.

“IMO has been an EDI company since 1990 and has been promoting these values. So I'm thrilled that funders are now taken it seriously and if you like pushing the people that they fund in the mainstream arts and make them recognise that there is a need to be met that they can fulfil and also, that actually they don't need to be coerced, they need to recognise that there is a value in it for them.” (Creative Director and tutor, IMO).

5.1.4 Value creation outcomes for other actors engaged at IMO's offerings

Actors involved in the provision of the IMO's offerings also benefits from the service experience, particularly those directly involved service delivery. Although this thesis focuses on the value creation processes concerning the primary beneficiaries of the services, it is essential to illustrate the benefits experienced by these actors in order to understand the broader context on which these offerings are embedded. This gains relevance considering the purpose of the organisation and the expectations that its main funding bodies have on its activities, and the broader impact of its offerings.

5.1.4.1 Benefits for other actors engaged during service delivery

5.1.4.1.1 Workshop facilitators and volunteers

This section presents a summary of the benefits experienced by IMO tutors thanks to their engagement in the service offerings. This information is based on data collected through interviews, informal conversations during the observation of service encounters and the completion of open-ended questionnaires. More details regarding the key themes emerging in the latter are provided in Appendix 12.

Overall, tutors and volunteers are aware of the effects that IMO's services have on participants and their families. IMO's staff have seen many of its participants grow within the organisation. Usually, carers share with them their impressions regarding the progress their children are making in other aspects of their lives. This, constitutes one of the main motivators for IMO's facilitators, as the following quotes illustrate:

"Feeling responsible for someone's positive personal development is an amazing feeling and being able to do this through music is a fantastic experience." (Tutor 3, IMO).

"I feel rewarded by it and quite honoured I suppose to be part of that person life [...] because for most people who do come to IMO, it's a huge part of their life. You can speak to so many people in the workshops that would say that, and I feel, it makes you realise you become part of that, an important part of their life. So, it's definitely a very exciting work" (Programme and Communications Manager and tutor, IMO).

Additionally, IMO's staff is able to witness transformational changes in some participants, which also triggers positive emotions on them.

"I am absolutely thrilled when I see the looks on people's faces and the expressions when they just completed a performance that they never thought they could ever do in their lives. The people are applauding them, and that gives me such joy, and that actually gives me all the motivation I need to carry on the work." (Creative Director and tutor, IMO).

It can be argued that what keeps tutors engaged at IMO respond to a sense of purpose that goes beyond the salary received. Additionally, tutors not only enjoy building rapport with participants and their carers but also benefits from the experience in professional terms. As IMO's Creative Director states, the experiences lived at the workshops also allow them to improve their music education skills and get inspiration artists:

“You’re constantly learning about how to engage with people, how to communicate with people. You’re learning about music all the time because people on the workshops teach you about music. It is a dual process.” (Creative Director, IMO).

Similarly, more experienced tutors conceive workshops as opportunities to keep challenging themselves and enhance their professional skills along with their fellow facilitators.

“Working for IMO has challenged me as a practitioner as I’m so used to working on my own - it is amazing to have such a strong team supporting you. Having live musicians in the room with you is such a treat too! Being so creatively fed by others is really important, and I think working so closely together over the years has really bonded us - we do work incredibly hard, but it doesn’t feel like a chore at all.” (Tutor 7, IMO).

Moreover, the organisation allows some tutors and volunteers to gain professional experience and confidence in the practice of inclusive music. This is particularly relevant in the case of those volunteers that are engaged at IMO’s inclusive music training programme or higher education students that were doing internships at the organisation.

“They [IMO’s management team] let us use our skills to collaborate with many people, develop their musical identities while improving our confidence.” (Tutor 5, IMO).

Finally, it is worth highlighting that most of IMO’s current tutors have been engaged at the organisation for several years. Some of them started their professional careers at the organisation and have remained there since then. As the following quote from IMO’s Programme and Communications Manager illustrates:

“[IMO] totally shaped my ambition as opposed to fit it with it. I just didn’t know that this type of work existed. So is absolutely shaped my, my vision of I want to do. I can’t really imagine doing another job, to be honest. I really love doing both the admin side and the workshop because I like having an understanding of how all the workshops are run and I like being part of the driving force, the development of IMO. I also love doing the workshops, that is the best bit of the job, you know, workshops are the best bit because it is the engagement with people that I love.” (Programme and Communications Manager and tutor, IMO).

5.1.4.2 Benefits for other actors involved in the facilitation processes

The multiple actors supporting IMO in the planning, design and delivery of its service offerings also perceive some direct and indirect benefits as a consequence of their engagement with the company.

Arguably, the key enablers of IMO's offering are its funding bodies. Although these actors are not involved in service delivery, they are able to enact their organisational purpose through the emergence of benefits in IMO's service users. The expected benefits by funding bodies are usually explicitly stated in the grant's application processes, and accordingly funded organisations are assessed based on the achievement of pre-defined performance metrics and desired outcomes. For instance, in the case of IMO's main funding bodies, a relevant result achieved is the inclusion of people with disabilities or from a deprived economic background in arts activities.

Other partner organisations also benefit from their relationships with IMO. These benefits range from tangible ones, such as the financial resources received in exchange for the rent of the workshop venues, to more intangible ones such as the enhancement of their own service offerings. This could be the case of a school that contracts IMO's to deliver music workshops at its premises or an educational institution send its students to work as interns at IMO.

Moreover, IMO's management team also support other charitable organisations, care agencies and partners that hire services from IMO, for instance by providing advice on how to obtain funding for their activities or how to manage and overcome challenges that inclusive arts organisations usually face in their operations.

"We will certainly would help them to put together an application we'll usually would give information about IMO and maybe anything that they need from us to make that application because if they get the funding that means they can engage us to deliver the work. So, it means we are getting money ourselves as well as the benefit you know, for the partner organisation. For example, we deliver a free taster workshop for them to gather feedback from the people involved. They gather feedback and then they were able to put together an application with a strong case for engaging IMO to deliver workshops. (Business Development Manager, IMO)

Similarly, mainstream arts organisations ask IMO for advice in topics related to equalities, diversity and inclusion (EDI) within their workforce and audiences or for training in inclusive arts education. As a result, they could see its services offerings enhanced and enjoy a better reputation in the communities where they operate while meeting the EDI requirements made by key funding bodies. IMO's Creative Director strongly believes that mainstream arts organisations need to embrace the potential value of including people from marginalised groups into their offerings, which in the long term will result in further benefits for the organisations, its users and staff.

Finally, IMO actively engages in partnerships with stakeholders from the healthcare sector, contributing to enhancing their offerings and the quality of life of people who will not be necessarily involved in IMO's permanent programmes. For example, IMO occasionally offers in-house workshops for hospitals and medical centres, and recently, has been engaged in partnerships with public health agencies. One example of these projects is an initiative led by the Health and Social Care Alliance Scotland. This project connects physicians with social workers in order to provide comprehensive care to their patients. IMO has taken part in this network by offering their workshops as a complement to medical treatments.

Overall, IMO's activities and the benefits facilitated for other organisations and actors at the meso level, contribute to the realisation of collective benefits that transcend the individual actors and are enjoyed by the members of the community.

"IMO increases opportunities for people to access something that it really should be accessible to everybody in the first place, but it's not, unfortunately..." (Business Development Manager, IMO).

Moreover, IMO's managers are continually monitoring trends on the macro context and thus aligning their value propositions to tackle issues that are relevant for the society. For example, one of the social problems which IMO is set to address through its services is the provision of training courses for young people depending on social assistance.

"... we realise that there is a massive need for young people when they leave child services, you know when they leave school and then they start something new in their adult life and certainly the actual support services change for them and they also then get given their independent living allowances [...] so they have to determine what activity they want to be doing themselves and so, they're not really sure what activity they do want to be doing until they try it out..." (Creative Director, IMO)

Finally, and as discussed in previous sections, the creative industries are characterised by the informality of its labour and the scarcity of stable and well-paid job opportunities for artists. Although IMO's permanent workforce consists of just one full time and two part-time employees, the company employs more than thirty artists on a freelance basis. These artists participate in the delivery of the company's workshops and other projects.

Despite the limited scale of IMO's as an employer in the Scottish Creative industries, the provision of employment opportunities and further training schemes are contributing to the economic activity of the sector and equipping artist with valuable skills that can be applied in other contexts.

5.1.5 Challenges to the value creation processes and potential destruction of value

5.1.5.1 Challenges during service delivery

As it may be inferred, IMO's workshops are not exempt from interruptions that could compromise the emergence of benefits on its participants and other actors. Problems can arise when users are unwilling to engage in the session and to co-operate with others during the activities. This could be because they are facing some health issues, emotional problems, or simply because they are not interested in what the tutors are proposing at a particular session. This is particularly complicated in group workshops, where the concomitance among users makes the ambience subject to interruptions.

"When you work in a group setting, you [...] can't please everybody all of the time. So, there always one or two people that would be annoyed with yourself if you didn't give them more attention [...]. Doesn't happen too often but it's a constant concern of mine, I have to say because basically, I want to make sure that everybody gets the same value from it and the same amount of enjoyment. Can't always, you know. Some people will be on medication sometimes, that medication can have various side-effects and I'm maybe misconstruing the fact that they might not be engaged but actually, they are trying to overcome the effects of medications." (Creative Director, IMO)

Similarly, tutors feel that sometimes they are unable to engage participants in the activities and thus, the experiences are not satisfactory for them. These disruptions can be triggered by multiple factors that are not in direct control of the facilitators.

“Sometimes they haven't quite got the instrument they like, and I see them not engaged in the instrument. Sometimes, they can be distracted by somebody else in the group who is maybe quite noisy, and that person doesn't like noise.” (Programmes and Communications Manager, IMO)

Situations like the above described are not common, but when they occur, they are also stressful for the facilitators, who feel in part responsible for the disruption.

As observed by the researcher, the harmony of workshops is also threatened when the session was paused for extended periods. These situations occurred mainly in group workshops, particularly when tutors had to allocate instruments to participants or take the time to accommodate latecomers and figure out how to integrate them in the dynamic already started. During these pauses, some participants began to get upset or uncomfortable and required the assistance of their carers.

Situations like the above described could become more complicated when the carers are absent from the workshop or become an obstacle in the delivery of the session, particularly when they are bored or disengaged from the activities, and therefore, not providing adequate support to the participants.

When faced with these challenging situations, tutors usually adopt a relaxed approach, particularly when some participants are experiencing a bad day or not in the mood for doing the activities during the session. For instance, when observing group activities, the researcher noticed participants leaving the room in the middle of the session or voicing their discomfort to their carers and the rest of the group. In all these situations, the tutors did not interrupt the session, corrected the participants or said something to their carers. Instead, they kept working with the rest of the group, understanding that these behaviours are expectable and giving the carers the time and space to deal with the situation. Similarly, when tutors faced problems working on a one-to-one basis, they usually paused the session and approached participants directly, checking what is upsetting them and discussing with their carers whether they will be capable of continuing with the session.

In other cases, tutors need to overcome communicational barriers that hinder their interactions with the service users and therefore, can become an obstacle to their engagement and subsequent enaction of the expected benefits of the offering.

“Communicating with non-verbal participants is sometimes difficult. Over time you learn each person’s method/style of communication, but I feel disappointed with myself if, early on this process, I fail to understand something.” (Tutor 3, IMO)

However, as one tutor states, the challenges faced during the workshops are compensated by the outcomes achieved through the service experience.

“When working with profound and multiple learning disabilities groups, it can be hard when one person seems to trigger another [...] My job can be really hard sometimes, but it's also so rewarding when you can share in people's accomplishments and achievements.” (Tutor 7, IMO).

Finally, it is worth highlighting that the researcher did not observe any situation that could be regarded as serious or complicated. As above mentioned, participants’ carers promptly solved most issues, controlled by the facilitators or resulted in minimum setbacks such as prolonged pauses or slight changes in the activities planned.

5.1.5.2 Challenges within value facilitation processes outside service encounters

The lack of coordination among the actors engaged in the value facilitation processes may potentially hinder the creation of value for the service users. Also, these problems may be the consequence of changes in policies at the macro level that affect the whole sector, such as cuts in the social care budget or disability allowances.

A common issue that IMO faces, relates to the criteria that funding bodies apply to assess the impact of the service offerings. This, directly affects the likelihood of awarding the grants available. As IMO’s Creative Director argues, these criteria are mainly rooted in a *classic* understanding of artistic value, which is often detached from the reality of people with additional support needs:

“One of the important criteria for funding bodies, particularly [name of large funding body] is excellence. Ok, so excellence is determined by the conventional understanding of what artistic excellence is and that's determined by the artists themselves, the critics, the audiences, that are conventionally accustomed to going along with particular performances. But then, that convention only satisfies 15% of the population, so maybe that convention criteria needs to be examined.” (Creative Director, IMO)

Although issues like the above described cannot be directly regarded as sources of value destruction, they hinder the potential value facilitated by the organisation by affecting the attainment of crucial resources. As IMO's managers state, this is sometimes better than changing the organisation's approach to work in order to fit with the required standards at the expense of the service users' experiences.

Also, IMO faces challenges when partnering with mainstream arts organisations. Particularly, when the motivation of their counterpart relates to transactional objectives aimed to increase the likelihood to secure public funds by thanks to the enhancement of their performance indicators concerning EDI criteria.

"We do face challenges [in partnerships]. Some companies are more flexible than others. We find some mainstream companies not willing to change their systems very much and yet they want a piece of the EDI practice that we can offer [...] But having said that we still hang on to them and really push them to go further, you know, rather than just become tick box [and comply with the funding bodies' requirements]. So, we will keep at them and they are changing they are bringing more people connecting with inclusive thinking." (Creative Director, IMO)

Moreover, IMO faces some problems that threaten the value creation processes for its users when offering tailored workshops by request of partner organisations such as schools, care agencies and healthcare institutions. One of the main challenges IMO needs to overcome there is the lack of enough resources provided by the host organisation. This requires IMO to simplify and adapt certain aspects of their offering to be able to facilitate an appealing and enriching experience to the participants. For instance, as IMO's Business Development Manager points out, one of the common issues faced is the lack of support workers assisting participants, a task that in IMO's permanent programmes is done by their parents or carers. If this role is left unfulfilled, all the work of tutors could be lost or not properly executed.

"...one thing that comes up is that they don't have enough support workers. That sometimes can be a challenge if we got a big group and they don't have enough support workers and that can be a challenge but then we can go being you know rethinking how to run the workshops. So, they can evolve and change." (Business Development Manager, IMO)

In a similar vein, when the partner organisation provides its own staff as support workers, IMO's tutors need to clarify their role to perform in order to meet the workshop objectives. Otherwise, the experience for users could be diminished.

Finally, the main challenge faced by IMO, besides funding, is the lack of its own space where to deliver its workshops. IMO have solved this issue by partnering with other organisations that provide that space. However, this is a permanent risk, and any problem in the future could threaten the sustainability of the organisation and therefore the realisation of the value propositions made to its beneficiaries.

"[moving equipment and staff across different venues] Those are some of the difficulties we face, you know it would be so nice to be able to do everything here at the [Arts Centre where IMO's offices are based] but no. Also, there are various venues, very suitable that don't actually have a sympathetic outlook on the work that we do, that's frustrating because they do have particularly good resources, particularly good spaces, that would be ideal, but they are more concerned about making money than supporting the work that we do, and also they have conventional ideas about what they think is excellent." (Creative Director, IMO)

5.2 Case study 2: Inclusive Theatre Company

5.2.1 Overview of the organisation and its offering

Inclusive Theatre Company (ITC) was founded in Edinburgh in 1984. The company was created after its founders participated in a project that produced a theatre performance starred by actors with learning disabilities. Given the success of that project, the group continued their work and consolidated its activities by founding a formal theatre company for performers with learning and physical disabilities. Over the past decades, the company has been active within the Scottish theatre scene, regularly producing new material which is presented in renowned theatres across Scotland and internationally.

Since its foundation, ITC has based its work on inclusive theatre, which remains as the cornerstone of its mission.

“We exist to create opportunities for people with learning disabilities to perform and be creative” (Company Manager, ITC).

Accordingly, the company’s primary beneficiaries are the cast members engaged in the company’s workshops and performances. These service users are selected every year, in a casting process led by ITC creative team. Although the company size varies every year, usually it is comprised of 25 adult performers with additional support needs. It is worth highlighting that ITC does not charge a service fee to its primary beneficiaries, but also do not pay them a formal salary for their work as theatre performers. All the revenue generated through ticket sales is used to cover production costs or is re-invested in ITC’s future projects.

Overall, ITC aims at contributing to the personal development of their performers and the inclusion of members of the public who are marginalised from the theatre and culture. For instance, by performing in venues accessible for people with reduced mobility and providing live subtitles for people with hearing impairment, when possible. Accordingly, the organisation actively advocates for the inclusion and equalities policies within the Scottish theatre industry, and it is continuously encouraging companies from the *mainstream* theatre circuit to open their doors to actors and audiences with disabilities.

“[We want people] to value the work in the same way as any other work, and for the so-called mainstream theatre to get used to the fact that people with learning disabilities can do professional work in theatre [...] It is really hard for people with learning disabilities to get into

drama schools or get auditions for professional productions and all that. So, this is a form for them to actually go through it, make it possible.” (Creative Director, ITC)

Although ITC aims to raise awareness of disability-related issues to members of the public, the organisation does not seek to be perceived as an activist or political organisation. On the contrary, it seeks to be recognised as a theatre company capable of producing a comprehensive portfolio of plays and genres. For instance, ITC’s past productions include re-interpretation of plays written by classic authors such as Moliere or Shakespeare as well as original plays. Even though topics such as discrimination, stigmatisation and other social issues are sometimes incorporated in the company’s original plays, those are not necessarily the main focus of their stories.

On a typical year, the company produces one main play, which is performed during the spring season in renowned venues in Edinburgh. These performances are usually co-produced with a partner company from the *mainstream* theatre circuit. Additionally, ITC has created a touring company (comprised of 5-8 actors) that performs across Scotland and internationally. Particularly, during the summer, at special events and theatre festivals. It is worth mentioning that over the years the company has been consolidating its position in the Scottish theatre scene. Its productions have been usually well received by audiences and theatre critics and nominated for prizes and recognitions, including the attainment of several Scottish Theatre Awards.

As in any theatre company, the audience members are a critical stakeholder to address since they are conceived as judges of the *artistic quality* of the creative product.

“I would like many people to come and see it [the current production], so it would be nice if it is a commercial success as well [...] Obviously we are going to monitor the sales, tickets sales, so we would be able to see how many people attended the performance. You know, what percentage of the box office we hit.” (Creative Administrator, ITC).

Although the commercial success of ITC productions, in terms of revenue and attendance numbers, is an important target to achieve, its box office sales represent less than 10% of their annual revenue. Therefore, the financial sustainability of the company relies mainly on the support provided by public and private funding bodies.

“We try to find a line between about people would call a community project and a professional project and there is nothing wrong with either of those things. I think we sort of sit somewhere in the middle.” (Company Manager, ITC)

Over the years, the organisation has developed the know-how for developing productions involving performers with additional support needs. This process can be broadly conceptualised in five main stages: pre-production and casting; skills development workshops; rehearsals; performances; and post-production. Details of the production observed in this thesis are presented in Appendix 9.

Accordingly, the service offered to its service users comprises a series of interactive drama workshops embedded in the production of a theatre play. The activities concerning the development of the play are the core service offered to its beneficiaries. The performances represent the culmination of this process, and the core offering provided to the audiences.

By the time of this research was conducted, the company was working on a promenade theatre play in co-production with two award-winning *mainstream* theatre companies. This performance was presented at the premises of another partner institution, in this case, one of Edinburgh’s most visited tourist attractions. The researcher was engaged during this project observing and interviewing its staff during the periods of rehearsals, performance and post-production. Overall, the production was a success for the companies, both in commercial and artistic terms. It sold out all its performances, won one Scottish Theatre award and had good reviews from theatre critics.

5.2.2 Value creation outcomes for the service beneficiaries

The following sub-sections of this chapter focus on the value creation outcomes experienced by ITC performers during and after their service encounters with ITC’s staff and finally, with the audiences. It is worth highlighting that given the nature of the disabilities experienced by the service users, the benefits emerging on them also affect their carers and close circles.

Insights here reported were obtained from interviews and self-completion questionnaires applied to parents and carers of ITC’s service users. These sources were complemented by the analysis of ITC’s internal documents and media, the observation of service encounters and information provided by the staff involved in the production.

5.2.2.1 Personal benefits during service encounters

As illustrated in table 5.3, carers perceive that ITC offers to participants a place where they can develop their acting skills while at the same time enjoy themselves and feel welcomed and supported by the facilitators and their peers.

As ITC's purpose is closely linked to the visibility and *quality* of their creative products, its service users are expected to improve their drama skills and gain experience as theatre performers. These benefits emerge during workshops, rehearsal sessions or public performances. Yet, their development is not limited to discrete service encounters. Carers' perceive that these benefits are in continuous evolution throughout time, leading to the development of other capacities in participants.

According to ITC's staff and facilitators, during service encounters, cast members are empowered and immersed in their roles which is fundamental in the development of their acting skills.

"[I like] seeing the total commitment of the actors and their total joy and transformation into costume and character." (Volunteer 3, ITC)

As illustrated in the quotations provided in table 5.3, the enjoyment and interest in theatre and drama is shared by all participants regardless if they are engaging with ITC just for recreational purposes or to pursue a career in theatre.

"I think there is a wide range of motivations. I think there are some people in the company who enjoy coming to rehearsals and like being part of the group and they are very social, and they like doing the drama stuff and developing their skills and enjoy doing the performances and the empowerment of that, but it is not necessarily a career for them." (Company Manager, ITC).

Theme	Concepts emerging from data	Illustrative quotes
Developing acting skills	Doing improvisation exercises	<i>"Anybody that'd seen the first one [rehearsal session] could not have imagined what it was going to be like [the play's final version]." (Carer 2, ITC).</i>
	Making suggestions to the director and production team.	<i>"And you can see, even when you go in the very first performance [...] all the hard work ... and you see all their faces. When we know the actors, all, everybody participates. It is just...all the hard work, and all the months." (Carer 6, ITC)</i>
	Performing in front of an audience	<i>"Actors have power when they are on stage, they are they are empowered, and we are giving people an opportunity I suppose to listen, so the audience has to sit there and listen to them for a well." (Company Manager, ITC).</i>
	Rehearsing scenes	
Enjoying the experience		<i>"The last one [rehearsal session] is really lots of fun. You just see it just goes through the stages and the day you see them actually wearing their outfits and you think ah there it is, this is good [...] sometimes it's like a competition, you know, who can get their outfit on first, That's me, I'm ready to go, let's go!..." (Carer 1, ITC).</i>
	Enjoying being with friends	<i>"She enjoys acting and performing and enjoys being with the other members of the company." (Carer 3, ITC).</i>
	Enjoying performing in front of an audience	<i>"[A good day at rehearsals is] when people get along, work hard to make progress but still have fun." (Volunteer 3, ITC)</i>
	Enjoying rehearsals' activities	<i>"[participant] loves all the friends that's here but he loves the acting. He really likes that. He likes all the rehearsals and so they can go to the theatre to do the show because he is dramatic. That is what he is [...]" (Carer 2, ITC)</i>
Feeling welcomed and supported		<i>"[participant] is registered blind and very recently lost his hearing and has to wear hearing aids and really what ITC does for him is it gives him self-esteem and positive messages about communicating well with people, getting along with people, and because he's a very good little actor and it gives him... he's able to express himself." (Carer 4, ITC).</i>
	Feeling included	
	Feeling part of a team	<i>"You will find almost all of them [ITC participants] actually break up for the summer, and it is bit of a loss because they all look forward to the drama every week and the special rehearsals of the shows." (Carer 1, ITC)</i>
	Feeling supported	
	Sharing with professional artists	<i>"[participants] have the talent but just because of their disability, often they get pushed under or... they're not accepted by groups whereas ITC gives every opportunity to every person and explores all their talents." (Carer 5, ITC).</i>

Table 5.3 Personal benefits during service encounters - ITC

Moreover, ITC performers demonstrate their joy for theatre when they are observing their peers rehearsing a scene. As noted by the researcher, every time ITC performers were doing something funny, the ones not participating in the scene were laughing giving them support and encouragement.

"This has been a long rehearsal day. As the performance date is fast approaching the directors are working scene by scene not requiring all performers. However, those performers not actively participating in a scene (sometimes they are seated for around half an hour) still are enjoying the session. Laughing a lot and supporting their peers on stage. They encourage them

enthusiastically. They make jokes and laugh with the puns of each scene.” (Observation 2, ITC).

This perception is shared across the team of facilitators and volunteers, who highlight the joy and delight of participants as one of the most exciting things about being engaged in ITC.

“[What makes me happy is] seeing the delight and joy on cast members’ faces.” (Volunteer 2, ITC).

The researcher observed manifestations of enjoyment by ITC’s participants at several sessions, particularly during the group warm-ups at the beginning of a rehearsal day or workshop session.

“As in the previous session, the warm-up today was quite ludic. The group did vocal exercises but played several games based on mimics and movements such as imaginary kung fu fights and snowball battle. Everybody is having fun. The Director is not in her strict mood, and lead this exercise with humour and enthusiasm, triggering many laughs in the performers.” (Observation 3, ITC)

The supportive environment that performers find at ITC underpins the enactment of the other benefits experienced at service encounters. During workshops, rehearsals and performances, service users have the chance to practice drama in a safe environment. They feel accompanied by peers with similar interests and life experiences and supported by a team of facilitators and volunteers. This, it is much valued by their carers who not only perceive the positive impact the workshops have on their loved ones during the season but also notice its absence during the recess period over the summer.

ITC’s management and creative staff are aware of the effects that the service experience has on their participants' wellbeing. Hence, the activities comprised within a workshop and rehearsal session are also intended to facilitate these experiences. In some cases, the mere socialisation among participants is a valuable outcome of the offering.

“Some of the people we work with might be quite socially isolated, and this is a place they can come to and make friends and have contact with other people.” (Company Manager, ITC)

The opportunity to share with others in a safe space is valued by the service users’ carers, who also perceive that their cared ones are feeling valued, included and having a good time at ITC. In the long term, carers also feel a sense of pride in the achievements and progress

their loved ones have made as both individuals and performers. These benefits emerging in the long-term are further discussed in the next section of this chapter.

5.2.2.2 *Personal benefits beyond service encounters*

Table 5.4 shows the benefits that emerge in ITC's service users gain thanks to their involvement in the company's workshops. Overall, ITC service users improve their skills as performers, and also develop other capacities that contribute to improvements in their social skills and (in the long term) personal growth.

The development of participants' talents is not only perceived by ITC members and their close circles, but it also has been recognised in the *mainstream* industry. ITC also aims to enhance the employability prospects of its participants. The high visibility of its shows and the positive critics' reviews and audience reception represents a platform that supports the performers' professional development as artists.

As the service users gain experience within the company, they have the chance to have more stage time or take leading roles in future productions. In some cases, these roles are gateways for job opportunities elsewhere. For instance, by the time this research was conducted some ITC performers had appearances as extras in national sitcoms, were engaged in other theatre companies or were cast for advertising campaigns and video tutorials developed by support agencies offering services for people with additional support needs.

As illustrated in the quotations provided, participants involvement on ITC's activities not only allow them to develop artistic and professional skills but also facilitates the emergence of benefits that transcends to other aspects of their personal lives. According to carers' perceptions, ITC activities have a positive impact on the wellbeing of the cast members. Particularly, they perceive that thanks to their engagement within ITC, the person under their care have improved their social skills and become more resilient by learning how to work under pressure and develop a sense of responsibility and commitment in the activities and projects they undertake. This help participants to feel more confident about their capabilities and achievements, which, in the long-term, contributes to perceived improvements in their self-esteem, as illustrated in the quotes presented in table 5.4.

The company's staff acknowledges the importance of these non-artistic outcomes, as they are close witnesses of the emotional fragility their performers may present:

“you see some of these performers they are... being disabled... they have faced challenges in their lives so far and they might have felt isolated and their confidence might not have been...the best at all times.” (Creative Administrator, ITC).

Theme	Concepts emerging from data	Illustrative quotes
Developing as an artist	Gaining experience in professional theatre environments Securing acting opportunities elsewhere	<p><i>“There have been opportunities actually for our actors to audition in a few occasions for non-disabled shows that people look for our actors. So, that is a big change that happened in the last few years.” (Creative Director, ITC).</i></p> <p><i>“In essence, it is difficult to the people we work with to create or to find professional opportunities or to find to have training opportunities on skills development and also to find opportunities to be creative at a high level, so that is our primary objective to fill that breach.” (Company Manager, ITC).</i></p>
Capacity building	Improved drama skills Improved communication skills Working under pressure Developing a sense of responsibility	<p><i>“[participant's name] has a talent for acting, a talent for singing and ITC have given her that chance to explore and develop those talents. And I feel that if she wasn't in ITC she wouldn't be able to do those kinds of things.” (Carer 5, ITC)</i></p> <p><i>“Pressure is always important to them, because I think it's if that was all right, they know that the next show that they are going to do the day after that it's going to be, and it gets better and better as it goes on.” (Carer 2, ITC).</i></p>
Personal growth	Feeling more confident Feeling proud of my achievements Improved self-esteem	<p><i>“Well, [participant's name] has been part of ITC for four years and during that time I have watched her develop both her confidence, her self-esteem, she has developed friendships and it's just been the most marvellous experience for her”. (Carer 5, ITC)</i></p> <p><i>“The theatre company ITC has changed the person that I support that comes. Since he started five years ago, he's made friendships, his confidence level is through the roof it's totally, totally changed him and everybody in his own community can see the big massive difference that this makes for him.” (Carer 6, ITC)</i></p> <p><i>“It is hard to look at [participant's name] now and think, cannot imagine him ever shy, but he was. He was really, quite shy. Now you cannot get him to be, you know. He is just a bit more full of confidence now.” (Carer 2, ITC)</i></p>

Table 5.4 Personal benefits for service users beyond service encounters - ITC

Further details on how the company attempts to unlock these benefits for their service users are discussed in the next section of this chapter.

5.2.3 Value facilitation and co-creation processes

5.2.3.1 Value facilitation and co-creation processes during service delivery

Given the characteristics of ITC's offering, the service users play a dual role during service delivery. Cast members are beneficiaries of ITC's core offering while at the same time are facilitators of value for those customers who pay their ticket to see a theatre performance. In both roles, the value creation processes rely on their active participation.

This has implications on ITC's casting decisions. Particularly, those concerning the complexity of participant's disabilities and the support required to engage in the developing of the theatre production effectively. Although ITC does not have limitations or specific entry requirements, its managerial team need to ensure they can facilitate an enriching experience to their service users, especially considering the pressure to which they will be exposed throughout the whole process.

"... we recognise that we are probably a company for people with lower-level [support] needs as opposed to high-level needs because there is a big pressure to be part of the team and to deliver a performance and all those sorts of things." (Company Manager, ITC)

It is worth highlighting that ITC does not allow personal carers to be directly involved in the workshop sessions and rehearsals. This decision was adopted to facilitate the service users' development of skills and independence. However, carers play a crucial role as facilitators. In fact, carers are required to sign a contract, along with cast members, where they agree to the conditions of the service, and to support participants participation and commitment during the whole process.

Accordingly, carers are the primary point of contact between ITC and the service users. In other words, they have a dual role as partners and beneficiaries of the service. Although most carers do not stay at ITC's premises during the workshops, the company provides them with an allocated space to wait while service users are engaged in the workshop sessions and have the opportunity to share with the team during the breaks.

The time service users spent at ITC is mainly concentrated in the activities required before performance dates. In this period, participants are enrolled in skills development workshops and rehearsal sessions. The whole process is overseen by ITC's Creative Director who also is

responsible for leading the workshops' sessions and directing or co-directing the main productions.

The Creative Director is supported by a team of volunteers who are in direct interaction with the service users. Volunteers help the service users to undertake the sessions' activities and provide them with personal assistance when required. They are engaged during the whole process, from the early pre-production stages until the post-production workshops.

Additionally, for each production, the company contracts the services of professional artists and theatre workers. Some artists, such as performers, choreographers, directors and stage managers, are in permanent interaction with the service users during most part of the process. Whereas others who are involved more in the backstage aspects of the production, (e.g. set designers, music composers and wardrobe managers) interact with the service users only when required. Since ITC usually works in co-production with *mainstream* theatre companies, these professional artists are either employed by the partner company or hired in a project-based scheme. Overall, the production under study was comprised of 73 people directly involved throughout the different stages of the process, including performers, volunteers, production staff and managers. It is worth noting that for this production ITC and its co-producing partners hired three professional actors who performed alongside 17 ITC's performers.

Moreover, it could be argued that the audience members also play a role as value facilitators during service delivery. Besides the financial resources contributed through ticket sales, their attendance and active participation during the performances contribute to the emergence of the service users' benefits as will be discussed in further sections of this chapter. According to ITC's internal records, during the year this research was conducted, roughly over 1,000 people attended ITC's performances. From this figure, 800 correspond to those who attended the production under study in its 10 performances over two weeks.

Given the high visibility of ITC productions and the number of crew members involved, the company bases its work on the principle that despite their disabilities, service users should be treated as professional actors.

"We spent a lot of time I think in the last 6 years pushing the professionalism word, in this framework. And what I mean is professionalism is about being in a rehearsal and if you are

not in a scene respecting what's going on in front of you and respecting your audience and so that sort of stuff see you don't have to be..." (Creative Director, ITC)

Accordingly, the creative team aims to include participants in the production as much as possible. Although not all cast members have the same amount of stage time or lines during the play, the creative team attempts to allocate their roles, in a way they would feel valued and considered.

"When I am casting, I am thinking about where this actor can go next what is the next step for that actor and what's suits. And I try to, especially in the pre-production, I try to get everyone something to do, so everyone has a moment to shine." (Creative Director, ITC)

However, the directors and the rest of the crew are aware of the potential barriers and issues they performers may face when rehearsing or interpreting a scene. Accordingly, the company is not able to operate with the same *efficiency* as professional theatre companies do in terms of the number of productions and performances developed per year.

"Everything takes longer, just need more time. We need more rehearsal time..." (Creative Director, ITC)

Similarly, ITC facilitators have the flexibility to adjust the intensity, dialogue and structure of the scenes in order to enable performers to carry on with the activities without demotivating them.

"...sometimes, as a director, I have to think about other ways of achieving what I want. What my vision is. I can't go just straight so I would do with non-disabled actors. I have to find a way how my actors can do it in the best possible way." (Creative Director, ITC)

As part of their skills' development process as theatre performers, service users are expected to give their best efforts in every workshop and rehearsal session. This approach to work was observed by the researcher in a series of activities during the development of the play. For instance, at the final sessions of rehearsals, the researcher observed how performers had to rehearse each scene at least three times or more until the directors were happy with its execution. If they saw that a performer was not delivering according to their expectations, they were corrected and encouraged to do better. In some situations, cast members felt tired or frustrated, but the directors, production staff, volunteers and their peers were there to lift the spirit and give positive encouragement to proceed. As observed by the researcher, the pressure put on participants increases as the performance date approaches.

This working method can be challenging for both participants and the production staff. Yet, it is deemed as appropriate to ensure the quality of the creative product, and it is intended in benefit of the participants' development.

"It is always a challenge with 25 people, but I am very strict. When rehearsals start, they cannot not to come. Unless they do not come for something really really serious. Because that is what is acting is about. Actors cannot just not come one day. If they are caught with a cold or something they have to come to rehearsals, it is not an option. So, I want to give all views of what it is to be an actor, not just the glamorous thing of being in front of an audience. It's lots and lots of hard work behind that, and that is what they should understand. If they want to be professional actors and that is why we have auditions, and that is why this is not a game, it's like a job and you have to come even if you are not feeling in the mood". (Creative Director, ITC)

It is worth mentioning that this approach to work is in constant revision by ITC managers who gather feedback from their service users, the workshop facilitators, volunteers and representatives from their partner companies. This information is collected informally throughout the development of the production and formally during a debrief meeting that takes place once the performance season ends. This meeting is the last encounter between ITC staff and its performers. The latter, in their role as value facilitators and service users provide the management with ideas and recommendations to improve the services and productions in the future. The next time the performers meet the managers will be at the casting process for the upcoming season. Thus, some will continue with the company whereas others finish their journey here and make room for new faces that will join the company.

5.2.3.2 Value facilitation processes outside service encounters

ITC relies on multiple actors while setting up its offerings. Particularly, at the meso level, ITC undertakes all the processes required to connect its service users with professional artists in the development of a creative product which is then offered to the audience members. All these processes are coordinated by ITC's management team, which is comprised of two senior and two supporting roles.

While the Company Manager is responsible for the functioning of the company and its relations with all its stakeholders (including the performers, venues, funding bodies), the

Creative Director oversees the artistic processes of the company. Also, the Creative Director works as the director or co-director of ITC's productions alongside the staff from partner organisations, overseeing all the creative processes embedded in a theatre production.

ITC senior managers are supported by two junior managers, the Creative Administrator and Company Support Worker. While the Creative Administrator undertakes the operational tasks of the company, the company support worker focuses on managing aspects related to the wellbeing of participants during service delivery. Specifically, the Creative Administrator coordinates the relationships with the service users, venues and suppliers. This includes activities such as managing communications with the cast members and their carers, scheduling rehearsal times, arranging the logistics of workshops and rehearsals, among others. On the other hand, the Company Support Worker coordinates the relationships with ITC Volunteers who provide care and support to performers during the workshops, rehearsals and performance.

ITC does not charge a service fee to its users, and the revenue generated through ticket sales is insufficient to cover its running and production costs. Thus, the company's financial sustainability relies on the resources granted by funding bodies. Specifically, from Creative Scotland and the City of Edinburgh Council, depending mostly on the first, which contributes around 80% of its annual income. Moreover, the company also relies, to a lesser extent, on resources provided by partner companies, and donations from other stakeholders.

The role of funding bodies as value facilitators is not limited to the financial resources contributed. According to ITC's managers, being supported by the leading arts funding bodies on the country is also a statement that reinforces the artistic nature of the company. This represents a crucial enabler of further collaborations with other organisations from the *mainstream* theatre industry.

"What's critical about both of those funds, even though it's a small amount it's still I mean I will still apply for it because it gives you credibility towards other funding bodies, trusts and foundations and businesses, [...] If you are funded by Creative Scotland and City of Edinburgh Council [...] it makes it easy to lever other money because of that. Creative Scotland the leading funding of Arts in the country and we consider ourselves a theatre and arts organisation. So that gives us that credibility as well to say "we are funded by them" and that's what they do they fund the arts and we are in that box rather than, you know [...] health services". (Company Manager, ITC)

Mainstream arts organisations are crucial for the enactment of ITC's purpose and therefore, these actors are conceived as critical value facilitators at the meso level.

"... performing in venues and with partners is a statement as well, you know. We do not perform necessarily in resource centres, in day centres. We perform in theatres to show the work at its best and because we feel it should be. Also is to show to people [with disabilities] 'you have the right to come to these venues and you should engage with that element of culture'. And for the venues that audience might come and see something else. And therefore, is an audience development tool for them [the venues] as well." (Company Manager, ITC).

For instance, ITC's quest for *artistic quality* is embedded in the choice of partner theatre companies for co-productions. These partners usually offer a guarantee of artistic standard, given not only by their trajectory and reputation but also by facilitating the access to resources such as specialised knowledge on specific theatre skills or the capacity to reach a broader audience base. The combination of the partners' resources with ITC's expertise in inclusive theatre facilitates the production of pieces that are conceived as *unique*. In the recent years, ITC's productions have been well received by the audiences and theatre critics and resulted in the nomination and winning of prestigious theatre awards.

For instance, in the case of the production under study, the quality and prestige of the partner company raised the expectations of both ITC staff and performers and arguably, send the same message towards the public. Given the scale and expectations of the project, ITC hired the services of a well-renowned PR company specialised in the promotion of theatre productions presented within London's West end and the Edinburgh Festivals.

"I do expect [the current production] to be a high-quality piece of theatre especially because they are working with [name of partner theatre company], which is the leading company in site-specific productions in Scotland, some people even might say that they are leading company for site-specific productions in the UK" (Creative Administrator, ITC).

However, the company is aware that their performances may not be appealing to a broader audience as a *mainstream* company would aspire. However, they are taking concrete actions, such as co-producing with mainstream theatre companies, to reach to more people and break-down barriers and preconceptions that the public may have about ITC's work.

"[In ITC we are permanently] trying to reach as wider an audience as a possible but also acknowledging that some people are sceptical about the quality of our work. You know, I never make a judgement on that. People are allowed to have their own opinion, but hopefully,

they will come [to an ITC performance] and see something that might change their opinion. [...] That is why co-production is really important because some people might be more difficult to convince than others. So if a fan of the [name of a renowned theatre company] does not know our work, but they go to the productions of [name of renowned theatre company] a lot... and we perform at the [venue where renowned theatre company usually performs] and might think oh let's go I'm going to see that because I trust the [renowned theatre company]. Hopefully, they will go out and going "that was actually quite good, that was better what I thought is going to be or there." (Company Manager, ITC)

5.2.4 Value creation outcomes for other actors engaged at ITC's offering

5.2.4.1 Benefits for other actors engaged during service delivery

5.2.4.1.1 Audience members

Although the primary beneficiaries of ITC services are its cast members, the company conceives its audiences as the ultimate customers to cater. Therefore, all the work undertaken in the production process is aimed to offer a theatrical experience that facilitates the emergence of value for them as well.

"What an audience live it is just exciting [...] [it is a great feeling] to know you have impacted and enriched somebody's life trough that interaction for an hour and so, and you are giving them something they might remember... You know that is should not be underestimated as well because it has a positive impact on people's lives and that is you know enrich them." (Company Manager, ITC).

The artistic quality of the ITC's creative products is inherently subjective, representing an intrinsic dimension of the value facilitated by the organisation. Accordingly, individual responses towards the organisation's productions vary based on their personal experiences, expectations, among other factors. However, the organisation can have a sense of the audience reactions during service encounters by assessing their response during the play (i.e. whether they are engaged with the story, or bored) or relying on secondary sources such as critics' reviews of the plays and posts in social media platforms.

The complexity of how value is determined and assessed by theatre audiences is beyond the focus of this study, and arguably represents a challenge to every theatre company. In this sense, ITC aims to provoke something special in the audiences, either through the theme of

its productions or the *uniqueness* of their performances. For instance, when the theme of the production is based around sensitive or controversial issues about disabilities and inclusion, the provocation comes from the subject itself, inviting the audience to reflect on these subjects. Whereas when the company does re-interpretation of classic playwrights, the goal is to add a unique twist to the history through the interpretation given by ITC's cast.

"There are some people who come to see Chekhov, and they know that we are a company with learning disabled actors and get a bit puzzled about it or [...] and we know this is amazing if you think about it. [Audience think] The story took us on the journey rather than acting to actors with learning disabilities. [...] When I am in the audience, I like to be surprised, and that is something I like to put in whatever I direct. I want the audience to get surprised not to be boring or conventional." (Creative Director, ITC)

Moreover, and as previously mentioned, ITC aims to make their productions as accessible as possible to their audience members. This is done by presenting in venues that are accessible for people with reduced mobility and providing visual aids for people with hearing impairment, among other features. Actions such as those described above have contributed to the recognition of ITC as one of the pioneers and leading voices in the inclusive theatre scene in Scotland, which have allowed the company to gain a loyal audience.

5.2.4.1.2 Workshop facilitators and volunteers

This section presents a summary of the benefits experienced by ITC tutors and volunteer support workers thanks to their engagement in the service offerings. This information is based on data collected through interviews, informal conversations during the observation of service encounters and the completion of open-ended questionnaires. More details regarding the key themes emerging in the latter are provided in Appendix 13.

Overall, it can be argued that the staff involved in direct interaction with the service users also benefit from the experience. For instance, professional theatre workers (e.g. directors, choreographers, stage managers, costume designers among others) find at ITC the opportunity to apply their skills in a challenging environment while at the same time feel they are contributing to participants wellbeing and development.

"The possibility to make a change. I think for me personally is the drive. I can actually make a change with other company members and their commitment and their hunger to receive and

get better and give them opportunities to that is great, and I have learnt a lot from that as well.” (Creative Director, ITC).

Similarly, volunteer support workers taking part in the service encounters, feel they are contributing to society or by gaining valuable skills they can apply elsewhere.

“For me, the main reason I am here is that seeing the amazing talent of so many creative, inspirational people. They are people who maybe would not have opportunities otherwise in theatre or the creative arts at all. And seeing the work they can produce the absolute talent that we have got is unbelievable.” (Volunteer 5, ITC).

Moreover, volunteers perceive they are contributing to bringing down some barriers in the industry and are part of a project that impulse the advancement of equalities, diversity and inclusivity in the Scottish Theatre industry.

“The commitment to inclusivity in the theatrical arts is my favourite part of ITC. There are so many places and activities that are not inclusive for diversely-abled people, so it is great to have such a talented company that is.” (Volunteer 1, ITC).

Finally, volunteers also appreciate the chance to work with renowned theatre companies and perform in professional venues, a unique experience for theatre aficionados.

“I have had an opportunity to work with organisations such as [Theatre Company A] and [Arts organisation B] and be part of the team helping in amazing venues like the [name of 3 theatre venues]. Without ITC, I would not have had those opportunities.” (Volunteer 2, ITC)

5.2.4.2 Benefits for other actors involved in the facilitation processes

Since ITC is primarily funded by public organisations such as Creative Scotland and the City of Edinburgh Council, the outcomes of its services need to be aligned with the expectations and requirements made by these stakeholders in their respective grant application processes. Overall, ITC complies with these by not only focusing on developing of a *creative product* but also contributing to the social wellbeing of the communities they serve and advancing the inclusion of people marginalised from the theatre in their audiences as well.

Besides the benefits facilitated to its service users and audiences, ITC activities also contribute to the economic activity via employment and the re-distribution of resources

within the creative industries. This, although it is not the ultimate aim of the company, according to ITC's Company Manager, is a contribution that should not be overlooked.

"I love moments when I can sit back, and there are 15 or 16 people, and you think all of these people have been given work by us. Or by [name of partner theatre company]. It is great you know, you become an employer, and I think that is quite an underrated offering for companies like us and like [name of partner theatre company]. Because we raise funds and we give people a job, we give stage management jobs and production management jobs, and, I think, so we are creating real employment. And [...] sitting up and looking at all of that is quite rewarding. It is great to see designers and really skilled people crafting your production together and that is very rewarding." (Company Manager, ITC)

Specifically, 73 people were involved in the production studied in this thesis. This figure considers both paid and volunteer facilitators. As the company's financial accounts reflects, these activities have a direct impact on the production's costs, which in the past years represent above 65% of the company's total expenditure.

Regarding the benefits expected by partners such as *mainstream* theatre companies, ITC managers perceive that these are attracted on the uniqueness that ITC performers can offer from a creative point of view, achieving not only a greater inclusion but also learning from ITC from an artistic and creative point of view.

Finally, the benefits facilitated by ITC transcends into other spheres of the third sector. Although the focus of ITC is centred on their activities with their performers, the company occasionally offers inclusive drama workshops for other organisations, such as disability charities, schools or community centres. For instance, when this research was conducted, the company was engaged only with one disability organisation offering this kind of programmes, but according to its managers, is an area they expect to develop further. Additionally, it is worth mentioning that most of ITC staff and volunteer workers are also engaged in other inclusive focus organisations or projects and therefore can apply the skills learnt at ITC in benefit of other service users.

5.2.5 Challenges to the value creation processes and potential destruction of value

5.2.5.1 Challenges during service delivery

As illustrated in previous sections, ITC's approach to work is based on the premise that service users must be treated as professional actors in order to fully unlock the benefits embedded in the service offering. Although, this approach intended to facilitate the service users' development as artists in some cases may hinder their service experience.

A common issue mentioned by ITC facilitators and volunteers relates to the casting process and the allocation of characters to the performers. Service users may feel upset or displaced when their allocated character is not a leading role, have less stage time than others, or simply, do not feel comfortable with the decision made by the production team.

"They do complain like if they do not get as many lines as and they think that they should get. That is basically. That is the only complaint that I have had so far like 'oh why I do not have many lines' But you know, as a performer this is what happens [...] that happens pretty much with every actor, you know, some of them are not really happy, they want more time on stage." (Creative Administrator, ITC)

Yet, these issues may escalate to other problems that hinder the service users experience, hindering the relationships among the group or leading to frustrations with their own performances. As one volunteer support worker states, a workshop or rehearsal session may be unsatisfactory when the following problems occur:

"Cast conflicts, jealousy or upset where someone feels things didn't go to plan or they didn't do their best." (Volunteer 3, ITC)

Although ITC's staff does not consider the performers' disabilities as a limitation, the company need to carefully adapt their service delivery process to fit with their performers' capabilities and support needs.

Conversely, inadequate management of the special requirements and support needs of the participants could lead to the destruction of value. As ITC's Creative Director acknowledges, the production crew cannot request performers to comply with the same requirements expected by professional or mainstream theatre companies. For instance, ITC performers need more time to learn their dialogues, embrace their characters and seize the overall context of the production.

“Usually here in Scotland, they [mainstream theatre companies] rehearse for 3 and a half weeks [...] And we have about six weeks. So, it doubles the time [...] It can be really hard for them, for some people with learning disabilities, it is very difficult to imagine things. If it's not concrete is not there. If a person is not there, that person is not there, and it's really hard to imagine that the person is there when it is not. So, that is hard.” (Creative Director, ITC)

Likewise, the intensity of the rehearsal sessions can be challenging for participants. Indeed, during the production under study, one performer left the project soon after the final rehearsal period had started. This threatened the continuity of the experience for all the cast involved, and given the short notice, the company replaced him/her with a professional actor.

Although situations like the above described are not common, it is worth noting that usually, participants struggle with the pressure caused by memorising their lines, executing a *good enough* scene or lacking the stamina to endure long rehearsal sessions. The rigour of the sessions intensifies as the performance's date approaches. For instance, for the production under study, the last rehearsal sessions started at 9 am and ended at 4 pm. Although not all performers are always required to be at the room, the whole cast gathers together for at least three hours for the general runouts of the play.

“Difficult sessions are when the cast members are tired, or their health isn't very good. During the run-up to a show, when there are a lot of rehearsals, cast members can become very tired and more likely to become unwell [...] As much as performing is lots of fun it can be stressful, and some cast members have never experienced this level of stress and it can be quite frightening. There is also exhaustion. The combination means we often have cast members crying but with support and reassurance, they are usually fit to fight another day.” (Volunteer 2, ITC)

Although problems such as those described above are not frequent, the researcher observed a couple of performers verbally manifesting their exhaustion, sleeping during rehearsal sessions, or mumbling to themselves re-assurance words when a scene did not work as expected.

[Performer] is not feeling happy with her performance, as she seems upset, the directors try to guide her by giving instructions such as to sing louder, move more across the set, emphasise one particular action, among others. The scene is repeated three times. Afterwards, the

performer goes to a corner of the room and starts mumbling 'it's ok, it's ok'". (Observation 3, ITC)

During the debrief session conducted at the end of the season under study, participants manifested their concern regarding issues such as the complexity of some passages of the script or the challenges presented by developing a *promenade* performance such as mobility issues and the little time given to change costumes between scenes.

Problems affecting the service users can also have a negative impact on the facilitators engaged in service encounters. Mainly when they are unable to support them satisfactorily.

"When I don't know how to best support a company member that makes a session difficult. When someone is struggling with something, and I don't know how to help them properly, that can be very hard." (Volunteer 1, ITC).

The company is aware of the challenges their cast members face and to what extent they can demand a significant effort from them without compromising their wellbeing. Accordingly, ITC has learnt from past unsatisfactory experiences and adjusted their approach to work. For example, currently, the company has a policy of performing only one show per day.

"At one point we did two shows in a day for a project during the evening, and then two shows the next day. Almost to a person, everybody said that it was too much. So, we've learned so you know directly we can learn from staff, so we don't programme like that anymore. [...] Sometimes, the feedback has a direct impact on future decisions, and future planning so is very useful." (Company Manager, ITC)

Similarly, ITC has reformed the touring company and reduced the time their performers are required to spend outside their homes.

"I think we learnt from time to time, touring can be very difficult for some of our guys staying away from home. Form routines can be hard. We had a tour recently where a performer, who has been on tour with us before, being overseas with us but [now] needed to be home every single night. And that's where we were having trains from Inverness and Glasgow and because he wasn't happy. He started to think more be more aware about what's happening the other day than doing his work. Then you go 'ok well'. So, making sure in supporting people is critical because otherwise they can't they just go on stage and do the best show they can because other stuff is concerning them." (Company Manager, ITC)

It is worth highlighting that difficulties as those above mentioned do not only threaten the service experience of the service users, who may feel frustrated or disengaged from the sessions but can negatively affect the *quality* of the creative outcome.

Consequently, hindering the creation of value for the two main customer segments catered by ITC. Issues like this have affected the company in the past and measures were taken. For instance, to ensure an adequate fit between the participants' motivations and the expectations of ITC regarding the quality of the artistic outcome, the company undertook a big re-structuration some years ago, that resulted in changes on the casting criteria and a reduction of its size.

“We all agreed there were too many people involved and didn't work [...] so what we felt was fair at the time we asked everybody in the company to effectively leave and that we will be auditioning. We got 40 people, and we auditioned and said we wouldn't go over 25 and that was really really hard. Some people had been with the company around 20 years, and we said...not to come any longer. It was very very difficult, and some people haven't forgiven us for that but [...] it was a pretty difficult time for all the organisation, but I don't think we'll be where we are now if we hadn't done”. (Company Manager, ITC)

5.2.5.2 Challenges within facilitation processes outside service encounters

ITC's value facilitation processes rely on the adequate integration of resources between the multiple stakeholders involved in the development of the company's productions. Conversely, the lack of coordination among them will cause not only an inefficient use of resources but also can potentially escalate hindering the experiences of the service beneficiaries.

One of the challenges that ITC recurrently faces is securing performers' attendance to the rehearsal sessions. Although all ITC performers are adults, they are not fully independent, and their schedules are managed by their parents or carers, who in some cases also are in charge of transporting the cast members to and from ITC premises. This problem becomes critical as the performance date approaches. For instance, while observing the rehearsal sessions, the researcher noticed several cases in which participants required to modify their scheduled rehearsal time or just notify their absences to the staff because their carers were unable to accompany them in the allocated time slot. Since these absences disrupt the service experience for them and potentially for the rest of the cast, managers try to re-

schedule the session for another time. When this is not possible, the production team carry on rehearsing with a replacement actor, a role usually performed by a member of the crew or a volunteer support worker.

Communicational problems between ITC's staff and the service users' carers were raised by the service users at the debrief session observed by the researcher. The management of these activities gains more importance in those cases where the service users are supported by part-time carers provided by care agencies and therefore, do not have full control of their schedules.

On the other hand, problems with partner organisations and key providers generally relates to ITC's lack of dedicated facilities for rehearsing and performing. ITC does not own nor have a permanent lease on a physical space to carry on with its activities. Hence, a recurrent problem faced by the management team concerns securing a suitable venue that accommodates their service users for a couple of hours per week during the pre-production stage and for a more extended period during the last phase of the rehearsals for the production under development.

"The other annoying thing that can be very frustrating is when you book a rehearsal space and you go and see it and it's not accessible. Which has happened before. [...] People not fully understanding what it being accessible actually means... so you feel all of the sudden the logistics are getting a way, getting in the way [...] That can be frustrating because we spend a lot of time and care on that sort of stuff." (Company Manager, ITC)

Usually, these problems do not escalate to the service encounters. However, are a recurrent concern that occasionally translates in allocating more resources than initially planned at the expense of other features and amenities offered to the service users. The same concern applies to secure the performance venues. However, these are usually arranged with the partner companies involved in the co-production of the theatre play.

ITC has learnt how to manage its relationships with partner organisations over time. When discussing co-production opportunities, ITC starts the development process approximately two years before the planned performance date. This gives to all the parties involved enough time to set expectations, negotiate the specific features of the production, the cast composition and sort out financial and practical details of the venture.

Although most co-productions succeed without significant hassle, the value facilitation process is not free of trouble that could potentially hinder service delivery. For instance, one of the most critical challenges the company faced relates to the mismanagements experienced with a co-producing partner, which resulted not only in a negative experience for its users and audiences but also triggered the aforementioned re-structuration of ITC's casting process and approach to work.

"Back in 2008, we had a production which was very difficult. We were working in partnership with an organisation called [name of support agency based in Scotland] and with [name of a music organisation with an inclusive focus] and I'll say that in theory was a lovely project, but we ended up with about 45 people on stage, the designer found it very difficult to do anything with that number of people [...] When we went through to Glasgow we had a coach, we had a bus we had cars we had people going on trains so the logistics of the work took over the art, and the script itself was 18 pages long and never ever finished it at all. You know, we not even got into page 13 and stopped the show, so the writer didn't know and [...] You know we were trying to be all things to all people and it felt like a play that everybody thought wasn't a great time but it wasn't it didn't felt very high quality, professional and we sat down after that and felt that we couldn't do it again. You cannot be all things to all people, and we needed to be honest about that too" (Company Manager, ITC)

After experiences such as the above mentioned made ITC's management team more aware of the risks of engaging in co-productions that could hinder their users value creation processes and accordingly, the achievement of the company's own objectives and creative outcomes.

"I got to going back years when we were quite green around the gills and learning where we allowed the other partners to make most of their objective and we didn't really meet many of ours. [...] And I take responsibility for that" (Company Manager, ITC)

Overall, the researcher did not identify significant disruptions in the value facilitation processes of the production under study. However, during the debrief meeting held at the end of the production cycle, service users voiced some concerns regarding the quality of the facilities and the large number of people involved in the production. They felt they did not interact with them enough and were unaware of their role in the project.

Finally, since ITC's depend almost entirely on the financial contribution of funding bodies, its value facilitation processes could be conditioned by any change on the actions and policies

advocated by them. As mentioned in previous sections of this chapter, ITC mostly relies on the funding provided by Creative Scotland, and to a lesser extent by the City of Edinburgh Council. The relevance of these actors in the value creation processes is critical since without those financial resources provided, ITC would be unable to engage other actors and assemble the offerings made to the service beneficiaries. The high dependence of few financing partners is perceived as the most significant risk within the value facilitation processes and the company's subsistence.

"Creative Scotland tends to make up about 65 and 70% of our turnover Council around 8 or 9 it used to be 10%, but it has gone down a little bit because they are under huge financial pressure. But they are still funding us the last dozen years at least, they have been committed to [...] It would be nice to be less dependent on them to have more funding from trusted foundations. That would be nice [...] we have some, but it is not enough, and we are very heavily depending on Creative Scotland especially." (Creative Director ITC).

Moreover, each funding body have their own established criteria for the allocation of financial resources and the assessment of the adequate use of those. Accordingly, ITC needs to tailor its funding applications to appeal to each organisation. This have implications on the way the company develop, market and assess the impact of its offerings. In order to avoid potential conflicts with the nature of ITC's offerings, the company does not apply for funding available from healthcare agencies or disability organisations that would put the artistic focus of the programmes as a second-order priority.

"We could potentially explore funding from someone like the National Health Service, but that will potentially change the nature of who we are. Creative Scotland is about part of that". (Company Manager, ITC)

5.3 Case Study 3: Visual Arts Organisation

5.3.1 Overview of the organisation and its offering

Visual Arts Organisation (VAO) was established in 1984 in the city of Glasgow. Since its foundation, the organisation offers visual arts workshops for children and adults with disabilities or mental illnesses. Its main activities are delivered on its own art studio, located at a cultural hub in Glasgow's City Centre. The organisation serves around 300 service users per week, whose ages range between 5 and 80 years old. Workshops are designed to enhance participants' artistic practice in a wide range of materials and techniques including painting, printmaking, ceramics, textiles, film and digital platforms, among others.

"We fundamentally believe that everybody has the right to have a creative existence, a creative life, the right to access creativity to express oneself creatively. We also fundamentally believe that there is no inequality in our community as for how people engage in the arts. So, essentially VAO provides opportunities for people who have barriers towards accessing creativity. Being creative helps people to communicate, to express themselves, it is beneficial to people's health and wellbeing. It is a good thing, it is an all-around good thing, and I think that that ripples out not just for the individual but into their communities." (Director, VAO)

VAO is recognised as one of the pioneer organisations in the advancement of equalities and inclusion on the visual arts in Scotland. Its art studio is among the largest for people with additional support needs in the UK. VAO has been offering inclusive visual arts workshops for over 30 years and hosting special events aimed at promoting the work of their service users and other artists with disabilities and mental health problems. Moreover, the organisation actively engages in support networks with other third sector organisations as well as with health care and educational institutions.

The organisation structures its offering in three main programmes: Workshops for children and young people with learning disabilities; workshops for adults with learning disabilities; and a programme for people with lived experience of mental ill-health. Permanent programmes are subdivided into several groups, which are organised according to participants' ages. These programmes are offered in weekly sessions that run in four cycles (of 8 weeks each) throughout the year. Additionally, the organisation provides other services such as residences for professional artists, special activities for participants of their programmes, workshops open to the community, seminars and social events at its studio and

other outreach activities offered in hospitals, educational institutions, art galleries and community centres across Scotland, and internationally. A brief description of VAO's permanent programmes is presented in Appendix 10.

Although VAO's programmes are targeted at people with additional support needs, their purpose centres on the creative processes lived by participants' rather than the attainment of any medical or health-related outcome. Accordingly, the organisation focuses its efforts on the participants' creative experiences and their potential development as artists.

"We are an arts organisation just incredibly interested in art-making processes and art production, seeing the different starting point for different people in making art and how people want to share and communicate that. [...] Although we are working with people who have support needs, the conversation is always around people's artistic understanding and their art-making processes" (Director, VAO)

5.3.2 Value creation outcomes for the service beneficiaries

As in the previous case studies, VAO's primary beneficiaries are not only their service users but also their families, carers and close circles. These beneficiaries also benefit for VAO's offerings and, in some cases, play an active role during service delivery processes.

Findings reported in this section were gathered through interviews and self-completion questionnaires applied to parents and carers of VAO's service users. These sources were complemented by the analysis of VAO's internal documents, the observation of service encounters and testimonies of VAO staff.

5.3.2.1 Personal benefits during service encounters

Table 5.5 presents the benefits emerges in participants while being engaged at VAO's workshops. According to the perception of their carers, the service users can develop their artistic skills while enjoying the service experience and feeling welcomed and supported by the workshops' facilitators and their fellow participants.

It is worth noting that given the broad range of users served by the organisation, the enaction of these benefits varies across participants depending on, their age, disabilities and support required during workshops, among other factors. These nuances will be discussed throughout the respective subsections of this chapter.

Theme	Concepts emerging from data	Illustrative quotes
Developing arts skills		<i>"Doing art is that kind of activity which she can control in 100%, and she does not need any support to do that." (Carer 2, VAO2)</i>
		<i>"My child gets the chance to develop skills and create excellent art pieces". (Carer 16, VAO1)</i>
	Creating functional pieces	<i>"I like to see the time and patience he puts into his work and sees him enjoy what he is doing." (Carer 15, VAO2)</i>
	Expressing through art	<i>"[I like] The work his has produced - he is autistic with a communication disorder and can't tell you how he is feeling. Like the Georgia O'Keeffe quote - he has been able to say things with colour and shapes that he couldn't say any other way." (Carer 14, VAO1)</i>
	Trying new techniques	
	Working independently	<i>"I like to see my son growing in confidence in a secure environment where he is comfortable and happy. He is encouraged to explore and develop his creativity, and this has been very good for his general development. The workshop space is great, and the staff and volunteers are so supportive and welcoming to the young people and their parents." (Carer 15, VAO1).</i>
Enjoying the experience		<i>"She can spend time doing something different than she usually does." (Carer 2, VAO2)</i>
		<i>"He enjoys the freedom to work on art ideas of his choice in a relaxed and friendly environment." (Carer 5, VAO1)</i>
	Enjoy doing artwork	<i>"[participant] enjoys the workshop for the sense of belonging he has. The people he is meet and relationship he is maintained." (Carer 13, VAO2).</i>
	Sharing with like-minded people	<i>"I support two people on alternate days, and both of them look forward all week to going and also like to tell you what they have been doing and also what their friends have been doing. So, I feel this is a happy place for them, and both enjoy it." (Carer 4, VAO2)</i>
		<i>"He likes mixing with other people, really enjoys the drawing and help he receives making things." (Carer 5, VAO2)</i>
Feeling welcomed and supported		<i>"The inclusive, nurturing environment. He is always shown the utmost respect in his abilities, which has made his confidence grow and grow." (Carer 3, VAO1).</i>
		<i>"The workshops are catered to suit different levels and abilities so there is no pressure on clients as they can work on their own pace. Staff also very helpful and on hand to assist when needed." (Carer 20, VAO2)</i>
	Feeling at ease	
	Feeling included	<i>"[I like] the openness of the space, the staff, the proper materials and the respect given to him to be an artist even though he has profound challenges." (Carer 14, VAO1)</i>
	Feeling supported	<i>"He is calmer, more settled. He looks forward to attending every week. As he needs structure and routine." (Carer 1, VAO2)</i>
		<i>"I like the atmosphere that you can feel as soon as you reach the reception desk. Everyone is friendly and helpful, and this help you to feel welcome and relaxed. The facilities are also very impressive." (Carer 5, VAO1)</i>

Table 5.5 Personal benefits during service encounters – VAO

As illustrated in table 5.5, at VAO's workshops, participants have the opportunity to express themselves through their creations, which may involve learning new techniques or the use of various materials and the development of other relevant skills associated with the craft of an art piece.

Naturally, the way participants approach the workshops varies depending on their individuals' experiences, capabilities and interests. For instance, findings suggest that more seasoned participants tend to be more concerned about the commercial or functional potential of their creations. Accordingly, they put more rigour in their work, in some cases pushing their own personal boundaries. On the other hand, some participants see the workshops more as a recreational activity, that allows them to express themselves and have a good time, not necessarily thinking about the potential artistic outcomes achieved.

Regardless of the service users' motivations, VAO workshops allow participants to feel more independent and autonomous, experimenting a greater sense of control over the activities and the environment in which they are immersed.

"[What I like about VAO workshops is] the way people are willing to put so much enthusiasm into making Art despite or maybe also because of adversities they may face. The art produced is truly inspirational [...] A good day would involve people in the groups, feeling a strong sense of achievement. This could happen as a result of doing something they feel they do well, or perhaps also trying something new that they had not experienced before. Importantly, I think everyone should feel engaged with whatever activity they are doing" (Tutor 3, VAO).

Overall, findings suggest that participants do take pleasure in the activities conducted at workshops. Most participants feel enjoyment and happiness by painting, doing clay sculptures or objects or trying new printing techniques, and some of them can be fully immersed in completing their projects. In addition to the creative experience, the increased socialisation to which participants are exposed also contributes to their hedonic wellbeing. Sharing the studio space with professional artists and people with similar lived experiences is a valuable opportunity some participants appreciate encountering at VAO.

Carers declared that service users generally attend sessions enthusiastically since they enjoy the activities, which, in some cases, represent an escape from the struggles of their everyday lives. This enables a positive environment for both participants and tutors.

“People do not want to bring their problems here; they want to sort of put their problems away when they are coming here.” (Director, VAO)

Generally, participants have good relationships with each other. When this is not the case, tutors proactively take the measures required for maintaining a pleasant working environment. Tutors perceive that most participants have positive experiences at VAO workshops, and accordingly conceive a good session as one where everybody is happy and motivated working on their projects, creating a positive and stimulating atmosphere.

“There are a number of things that can make up a good day. [...] Days where everyone is getting along, making interesting artwork, and there is a general 'good buzz' about the place.” (Tutor 2, VAO)

Demonstrations of happiness and enjoyment were observed by the researcher in all the workshops attended. For instance, the joy in participants with higher levels of support needs can be noticed by their expressions and enthusiasm put in the activities.

“Among the participants attending today’s workshop, it caught my attention the enthusiasm of a male participant who is in his late 60s and is unable to communicate verbally. He has been cheerfully working on a couple of projects today, spending around 20 minutes in each of them. Now, he just poured three pots of acrylic paint. He almost emptied all the containers over a sheet of paper (instead of mixing it on the board provided by the tutors). By using a single paintbrush, energetically attempts to fill every remaining blank spot of the sheet. He seems fully focused, unaware of the other participants surrounding him and not requiring the assistance of tutors. As he paints, he smiles and makes facial expressions that denote a mixture of concentration and passion.” (Observation 3, VAO2)

On the other hand, participants with lower levels of support needs, also enjoy the social aspects facilitated by the workshops. For instance, camaraderie among participants was generally observed in the form of small groups of 2 or 3 participants working closely in the same space or in more open group dynamics where around 8 participants sporadically talk and share around a big working table. The following excerpt from the fieldnotes illustrates a group dynamic observed in a VAO1 session.

“In the biggest studio, there are only male participants aged between 15-18. When I arrived, they were very focused and quiet, working in silence. After a few minutes, four of them started to chitchat enthusiastically while completing working in their respective projects. Later, one

of the workshop's tutor told me that these participants know each other for several years. They started attending VAO workshops when they were young children, progressing through the different levels together. However, the tutor warned that although these participants are friends, they also do not get along with other participants they know from previous years. Therefore, tutors prefer not to place them in the same studio safeguarding a friendly, supportive environment." (Observation 2, VAO1).

Overall, this positive ambience, enables participants not only to enjoy the session but also to carry on with the activities with more enthusiasm, feeling included in the group and supported by their peers and facilitators. As previously mentioned, some participants can work independently, enjoying the session in a state of concentration, which enables them to complete their projects. However, others have more complex support needs and require further assistance from the tutors and their carers to engage in the session thoroughly.

The support and attention received during workshops are highly appreciated by participants and their carers. As illustrated in the quotes of table 5.5, carers perceive that while at VAO, participants are in a safe space, with friendly and professionally trained tutors and with all the resources needed for enjoyable service experiences. They particularly appreciate the flexibility of VAO workshops, which are perceived to be adapted to each capability and interests, as opposed of a fixed and standardised format that could make participants feel uncomfortable or under pressure as they feel in other service settings.

Moreover, since carers' involvement in the workshops is not always required, some of them enjoy a brief relief from their caring duties while participants are engaged in the workshops. As observed by the researcher, while some of them stayed working, reading or relaxing at VAO's premises, others used this *free* time to do other activities elsewhere.

According to carers' perceptions, when participants experience a positive workshop session, they start developing a new set of social and artistic skills, that transcends the boundaries of the service encounters. These aspects are further discussed in the next section of this chapter.

5.3.1.2 Personal benefits beyond service encounters

As shown in Table 5.6, participants' benefits keep emerging once the workshop sessions are over. Findings suggest that partly thanks to their engagement at VAO, service users not only improve their artistic skills but also develop a particular interest in the arts, either as a hobby or as a potential career to pursue. These contribute positively to their overall wellbeing and personal growth.

As most participants have been engaged at VAO for several cycles, tutors are able to witness their progress throughout time.

"One thing that makes me really happy is when someone has turned a corner in their creativity and produced some really interesting artwork. One of the current participants who has been coming for about 1.5 years and during that time has mostly made copies of photos found on the internet. She has mostly done this quite skilfully but with very little critical insight. During this last block, she started to produce much more meaningful and personal work. This has given her a huge increase in her confidence, and I'm really looking forward to seeing what she does during the next block!" (Tutor 2, VAO)

According to carers' and tutors' perceptions, making artwork and the processes inherent to learning new art techniques requires the development of other capacities, such as an ability to concentrate for extended periods and controlling the anxiety while completing tasks, which contributes to the development of abstract thinking and imagination.

The work created during workshops, make participants and parents proud. This can be illustrated, for instance, when participants display their creations at home or gift them to friends and relatives.

"During the workshop for young children, I spoke for several minutes with [participant]'s mother. They have been coming here from 2 years. Her son loves doing art activities here, at school and at home. She proudly told me that she and her husband [who is also parting in this session] love the work made by their son, so at their home, they have many of his creations, including paintings, tote bags, and cushion covers. For special occasions, they often gift some of his artwork to friends and family" (Observation 2, VAO1).

Theme	Concepts emerging from data	Illustrative quotes
Capacity building	Improving art-making skills Developing imagination Developing focus capacity	<i>"She can focus, and it seems to relieve some of the anxieties inherent in her disability." (Carer 16, VAO2)</i>
		<i>"Also, his ability to concentrate and focus is transformed - in a few weeks, he went from being the little boy who would rarely spend more than 5 minutes sitting down to sitting and working for the full hour. His school teachers have been very jealous." (Carer 2, VAO1)</i>
		<i>"[the workshops have] encouraged independence and developed imagination." (Carer 14, VAO 2)</i>
		<i>"It's great craic and it's really good to see social skills and artistic skills flourish with people with learning disabilities." (Carer 13, VAO2)</i>
Developing hobbies	Developing interest in art appreciation Developing interest in culture Enjoy doing artwork at home	<i>"Medicine focuses on everything that is wrong with your child. Artists have a completely different sensibility they are not really interested in what's wrong. They want to see children and young people make stuff. That attitude is hugely empowering to parents as well as children." (Carer 6, VAO1)</i>
		<i>"[Participant] is more interested in visiting art galleries and museums after doing his art." (Carer 18, VAO2)</i>
		<i>"The person I support gets excited about coming to the workshop and enjoys the work when he gets home." (Carer 8, VAO2)</i>
Personal growth	Proud of the work done Sense of achievement Developing independence Increased confidence	<i>"Young people can try new techniques of art, and maybe some of them will use it at home in their free time." (Carer 2, VAO2)</i>
		<i>"It was the first activity that he engaged in which was independent from parental control. It was his time away, and he enjoys the feeling of independence and has gained a lot of confidence as a result." (Carer 2, VAO1)</i>
		<i>"...my service user seems happy and her mood is more positive after the art workshops. She seems to enjoy creating art as this gives her a sense of achievement and self-satisfaction." (Carer 20, VAO2)</i>
		<i>"I like to see my son growing in confidence in a secure environment where he is comfortable and happy." (Carer 15, VAO1)</i>
Developing as an artist	Exhibiting work Selling artwork	<i>"Our son loves attending the art class, that makes it worthwhile. It gives him a sense of purpose and one of achievement." (Carer 8, VAO1)</i>
		<i>"I like that he enjoys and the rather special bond that he has developed with some of the staff and volunteers, but in particular his achievements have transformed the narrative from the negative 'what he cannot do' to the positive 'what he can'. He is an exhibiting and selling artist" (Carer 2, VAO1)</i>
		<i>"He has displayed his art, sold his art and bought the art of others. He has participated in video making, animation, voice-over work." (Carer 8, VAO1)</i>
		<i>"It positively encourages development of his ideas and gives recognition through exhibition and film screening." (Carer 13, VAO1)</i>

Table 5.6 Personal benefits for service users beyond service encounters - VAO

Moreover, VAO's workshops also awake in participant an interest in art that transcends the activities undertaken in the weekly sessions. In some cases, participants embrace artmaking and appreciation as hobbies they keep practising at home or in other places such as museums, art galleries and community centres. The organisation actively encourages this in participants. For instance, by organising special workshops with professional artists or other special events, that will be discussed further in further sections of this chapter.

As previously mentioned, these activities are intended to have positive effects on participants' wellbeing and contribute to their personal development.

"Has been really important to help people go and develop. So, the goal we do look forward is just, you know, people being more decisive, being more confident in the work they are making. Perhaps just engaging with people a little bit more, socialising a little bit more. These are all important things, so that is the sort of target we are looking." (Director, VAO)

As shown in table 5.6, carers perceive that, in part, thanks to VAO's workshops, service users have become more confident, proud of themselves and the achievements accomplished within the workshops. In some cases, workshops have encouraged participants to become more independent in their everyday lives. Hence, VAO is conceived not only as an arts organisation but also as a place that enables improvements to the quality of life of its service users, who face several challenges in their everyday lives.

"I think that coming to VAO can give people something positive to focus on and the opportunity to develop skills that will increase their self-esteem and confidence. It can provide a structure and a routine and activity that can help take them away from their everyday problems [...] For some families, the contact their relative has with VAO can take a great deal of pressure off them, and they can see the transformative effect that coming here can have. Seeing the work that someone makes can give them a more positive insight and seeing work in an exhibition can give them something to share with others and be proud of." (Tutor 2, VAO)

Finally, VAO's workshops enable its participants to take their arts practice to a professional level. This may convey exhibiting their work in art galleries or special events and its commercialisation through VAO's stores or elsewhere. Although this it is not a benefit that emerges in all participants, all of them have at least the chance to produce work to be exhibited and sold through the channels facilitated by the organisation.

“For us, selling work is important because that's part of the story of being an artist. But it is not an income stream we rely on because it is incredibly difficult to sell artwork and we cannot sell it for very much money. But for the participants, if they sell something for, you know if they get £10, £100 for most people that does not actually matter. Just the act of selling something is some sort of validation.” (Director, VAO)

This section highlighted the key benefits that emerge in VAO's participants and their close circles. Accordingly, this chapter continues with an overview of the processes undertaken by the organisation to facilitate the realisation of these outcomes on their service users.

5.3.3 Value facilitation and co-creation processes

5.3.3.1 Value facilitation and co-creation processes during service delivery

VAO design its workshops based on the principle that participants' attendance is voluntary, and they are genuinely interested in doing artwork, either for recreational or skills development purposes. Accordingly, each individual decides how they want to spend the workshop time, according to their own capabilities and interests. Thus, they are not required to complete any particular outcome during the session.

A team of professional artists and volunteers oversees the workshop activities. The team's size varies according to the complexities of the participants' support needs and the number of people engaged in the session. The role of tutors and volunteers is aimed at supporting participants' individual experiences. This may be advising them on materials to use or teaching them specific techniques that would help them to carry on with their work as opposed to give lectures or ask participants to work on a particular technique or object. Moreover, the workshop facilitators cannot work on a one to one basis with participants, considering that, in average, each session accommodates around 12 service users and between 1 to 5 tutors and support volunteers.

Carers play a fundamental role in facilitating participants' experiences during workshop sessions. While some of them just drop-off or pick up participants from VAO premises, others actively engage in the workshops. In both cases, VAO conceives their role as critical in enabling service user's engagement in the programmes.

"It's not just, you know, somebody comes into class, and pay us £6 to £5 for 8 weeks, that's not the sole cost. All the support time is behind that as well. So, there's that person travel, there's that person support hours. You know, there's a big back-end cost which isn't a cost to us, we don't see it but we realise that's behind each person coming through." (Director, VAO)

As VAO staff acknowledge, participants usually experience challenging situations in their everyday lives.

"As a tutor with VAO 1 programme, there are a lot of young people who are experiencing changes within their school life, personal life and physical wellbeing. These changes impact on how people are feeling from week to week and how comfortable they are in the workshop". (Tutor 1, VAO)

Therefore, during the workshop sessions, tutors attempt to maintain a friendly atmosphere in which participants can undertake the activities at their own pace. The objective is to make them feel free to explore different methods and techniques, enabling them to express through art. For instance, tutors do not correct participants while doing their artwork or oblige them to work when they do not want to engage in an activity. Instead, they would try to offer them an alternative activity to do or simply give them some time to relax and start working when they feel comfortable to do so.

This approach has been developed by tutors over their years working in inclusive settings. This allows them to take control of situations while at the same time safeguarding the serenity of the service experience for the other workshop participants. For instance, the researcher observed how more independent participants worked for extended periods without requiring much of tutors' assistance. Some of them stayed working in the room after the end time of the session, even when the rest of the group and the tutors had already left the studio.

Conversely, participants with more complex support needs require closer assistance from the workshop facilitators. This may hinder the service experience of other participants engaged in the session. For example, tutors are highly demanded in workshops involving young children with short attention span. If they are unable to encourage them to spend a bit more time working on their projects, they end up spending a significant part of the session supporting these participants at the expense of the attention given to others. Situations like this could lead to the destruction of value, an aspect that will be discussed in further sections

of this chapter.

In some cases, carers are active co-creators of the experiences. As observed by the researcher, carers' involvement was critical, for example, when the workshop facilitators were unable to communicate with the participants. As the following excerpt from the field notes illustrates:

"Today, only two participants are attending the young children workshop. Both kids are aged between 5-6 years old, have multiple physical and learning disabilities and are attending the session accompanied by their mothers. The workshop is led by two tutors who are supported by one volunteer. The tutors are friendly with the participants, who seem to be comfortable with them as well. However, they are not able to communicate adequately. Therefore, their mums act as translators and help to pass the instructions. Sometimes the tutors infer the decision through smiles of the kids, other reactions to stimuli or directly requiring the assistance from the kids' mums. For instance, [participant's] mum has a system to make his son decide between two alternatives (by using each of her hands as one alternative or using symbols such as a closed fist vs open hand, each representing a different choice). [Participant's] mums have a positive attitude and are very enthusiastic throughout the whole session. They bond well with the tutors and the other parents, giving permanent encouragement to their sons." (Observation 2, VAO1)

An active carer involvement was also noted when the person accompanying the service user had a particular interest in arts. In these cases, both actors worked as a cohesive team, relying on tutors only for occasional support.

"A carer who is accompanying a participant with cerebral Palsy seems to be a trained art educator. She demonstrates a great technique when assisting the participant and encouraging him to keep working during the whole session. She is skilled with the paintbrush, but the participant is the one in charge of creating this artwork. In the same studio, there is another service user on his late teens, who is working alongside his carer who also showcases great skills while painting. He seems to be in control of the situation, advising the participant and guiding his hand smoothly when needed. Tutors were not involved with these participants. The carers only spoke with them a few times, at the beginning of the session and sporadically when they needed more materials." (Observation 4, VAO1)

As previously discussed, the opportunities to socialise with peers is one of the key components that make service users' experiences more pleasant at VAO. Hence, the

organisation facilitates the interactions among participants within and outside the workshop's sessions.

Although all the work undertaken in VAO's workshops relies on individual projects, these are conducted in shared open spaces that encourage informal conversations and collaborations among participants. Furthermore, the organisation facilitates opportunities to socialise outside the workshop environment, open to all participants, regardless of the workshop they are engaged. These activities facilitate participants' bonding as a group while deepening their interest in arts and culture in general. Examples of the above include walking tours to museums, art galleries and parks in Glasgow and other Scottish cities, or social events such as weekly movie screenings at VAO studio and the celebration of holidays such as Christmas, Halloween, Burns Night, and Valentine Day's, among others.

For those participants interested in pursuing a career as professional artists, VAO organises a series of activities within and in addition to the workshops that are aimed in this direction. For instance, the organisation hires the services of a dedicated team of professionals, including curators, art agents, professional photographers, and social media managers, who support tutors and participants in organising exhibitions and disseminating the work created at VAO's programmes.

VAO also allows their users to sell their artwork through VAO's physical and online stores, during art exhibitions, or at special events such as pop-up stores installed in different points of the city for special dates such as Christmas. Although these revenue streams are not enough to sustain the programmes, they represent a mode of legitimisation of the quality of the work produced within the organisation's premises.

For instance, within the year this research was conducted, VAO curated 28 exhibitions at their own main galley, and other locations across Scotland and the UK. Also, opened 4 pop-up shops at VAO's studio, 2 in commercial buildings in Glasgow. Besides, the organisation provided individual support to some of their participants willing to embark projects outside the organisation.

Finally, participants have the chance to share with professional artists that attend some sessions or give specialised courses. These are either guest artists or part of the artist-in-residence scheme set up by VAO. These artists have a dedicated working space at VAO's

studio, and as was observed by the researcher, they not only work with participants and tutors but also spend some time advising them and learning from their experiences.

5.3.3.2 Value facilitation processes outside service encounters

VAO's management team is led by its Executive and Artistic Director who is responsible for the day to day operations of the organisation and its long-term strategies, regularly reporting to the company's board of directors. VAO's Director is supported by two senior managers and a team of around eight part-time staff. This team take care of activities such as the relationships with the workshop tutors, key providers and volunteers, fundraising, securing partnerships and special projects, the curation of exhibitions, marketing and the management of the organisation's physical and online stores, among other activities that support the facilitation of service users' experiences.

Although the organisation charges a fee to the participants attending their weekly workshops, this does not cover the organisation's running costs. Therefore, VAO relies on other sources of funding, that allow keeping its offerings affordable to as many participants as possible. More specifically, nearly 50% of VAO's annual income is self-generated by the organisation, being the other half contributed by public and private funding bodies in the form of regular and project-based grants. By the time this research was conducted, VAO's main funding bodies were Creative Scotland and Glasgow City Council. VAO generated additional revenue through the fees charged within its regular programmes, projects conducted with partner organisations, and the sales from its stores.

Regarding special projects, over the year this research was conducted, the company secured small grants from 13 different sources (mainly private companies and trusts) and engaged in collaborative projects with more than 19 organisations including schools, hospitals, NHS learning disabilities health and social care partnerships ,and health care institutions and local authorities among others.

As previously illustrated, carers and support agencies play a critical role in enabling service users to attend VAO's workshops. This is particularly relevant, considering that almost 80% of VAO's participants are not independent travellers and require the help of a support worker or family member to reach VAO's facilities.

The high demand for VAO programmes makes necessary to count with additional support staff helping tutors during service encounters. This gap is filled with art students, who engage in VAO's volunteering programme, which provides them also with valuable work experience at the outset of their professional careers. In this programme, the role of Arts Schools and other higher education institutions is vital for the recruitment of suitable volunteers.

Finally, the enaction of those benefits concerning the participants' development as artists require the active engagement with actors from the *mainstream* arts sphere, such as art curators, arts sellers, gallery managers, and professional artists willing to deliver talks and short courses at the organisations' studio or being engaged as artist-in-residence for a couple of months.

The relationships with multiple stakeholders, undoubtedly, convey also benefits for them. These aspects will be discussed in the next section of this chapter.

5.3.4 Value creation outcomes for other actors engaged at VAO's offerings

5.3.4.1 Benefits for other actors engaged during service delivery

5.3.4.1.1 Benefits for tutors

This section presents a summary of the benefits experienced by VAO tutors thanks to their engagement in the service offerings. This information is based on data collected through interviews, informal conversations during the observation of service encounters and the completion of open-ended questionnaires. More details regarding the key themes emerging in the latter are provided in Appendix 14.

As VAO's Director state, professional artists can find in VAO a stable source of income. However, acknowledging that this does not constitute the main reason for their engagement.

"Oh well, it is work, and for an artist, that is you know, that is a bonus. And it is paid work, which is a bonus, even more than a bonus. But that is not what keeps people here." (Director, VAO)

The sense of purpose experienced by being part of participants' creative journey while contributing to improvements in their wellbeing, is the key motivator that keeps tutors engaged in the organisation.

"It is good to feel you make a difference to the quality of people's lives. There is really good energy about what happens at VAO [...] Watching people achieve things in sometimes quite

challenging circumstances is an inspiration. The art that is produced is a definite inspiration.”
(Tutor 3, VAO)

The positive energy felt by tutors emerges when they are able to see the progress made by participants throughout time.

“[what I like the most about working at VAO is] being able to sort of facilitate that freedom that comes with a space like this to make art at a big scale and to support people who physically cannot, you know, make some marks themselves to be able to do that. Is that just the reward, and sort of, full experience to see that journey.” (Volunteer Programme’s Manager and tutor, VAO)

Moreover, tutors are aware of the struggles that participants face in their personal lives, and how the activities done for a couple of hours every week can have a positive impact on them.

“...knowing how important VAO is to so many people and it is wonderful to be a part of that. Helping others to overcome difficulties in their lives through creativity [...] In some cases, VAO is a real lifeline for people and has literally helped them turn their lives around [...] For me working in VAO gives me the opportunity to share the skills I have and to combine two of the things that matter most to me: creativity and wellbeing. I like that I am helping others to develop their creativity and wellbeing but am also aware of the very positive impact it has on my own.” (Tutor 2, VAO)

Finally, tutors find in VAO a place for inspiration, that inform their own art practice and enable them to improve their teaching skills.

“[VAO] provides me with an opportunity to continue developing my artistic practice, share workshop experience and support each other in the work we do. VAO has given me the opportunity to work in a variety of different settings and experiences that have enabled me to develop and perfect my workshop strategies and to meet some fantastic, like-minded and very inspiring people.” (Tutor 1, VAO)

5.3.4.1.2 Benefits for volunteers

VAO’s volunteers’ scheme is a formal programme that every term enrolls recent graduates or undergraduate art students as workshops assistants. Hence, the main benefit volunteers enjoy relates to the workplace experience gained at the organisation.

According to the perception of VAO's staff, self-reports completed by the volunteers (to which this researcher had access) and informal conversations held during the observation of workshops, they also experience the transformative benefits declared by the permanent tutors. Yet, their engagement within the organisation is limited to one or two cycles of 8 weeks each.

"[our volunteers] are young people that are very new graduates that give up a Saturday morning which, is like giving also your Friday nights to come and volunteer. And they're committed to that for sixteen sessions. That's a long time. You know that there's something worth to them, of course. Sometimes some of our volunteers have transitioned from volunteering to a tutoring role as well which is really lovely." (Volunteer Programme's Manager and tutor, VAO)

While planning this programme, VAO's managers were concerned about the ethical implications of offering non-paid opportunities, but they were surprised by the excellent response it had. Every year they must reject attractive candidates due to space constraints.

"Ethically I was concerned about the idea that artists are often exploited in industry. We didn't expect them to give their time freely and unpaid. And, I didn't want, as an artist myself, I didn't like that idea. But, I understood that, actually, there is a value to come and gain from having experience with us. [...] I mean we get lots of enquiries from people who don't have any arts qualifications at all, and we cannot host them. Because, you know, it is specific for artists." (Volunteer Programme's Manager and tutor, VAO)

The good response from volunteers and the positive experiences reported by them have encouraged VAO to formalise its training programme and to develop a formal partnership with Arts Schools. These partnerships not only convey benefits for the potential volunteers but also for the institutions in which they study. These benefits at the organisational level are discussed in the next section of this chapter.

5.3.4.2 Benefits for other actors involved in the facilitation processes

As previously discussed, VAO engages with multiple partners that provide valuable resources for the facilitation of their regular programmes or contract its services for the delivery of tailored in-house workshops. In turn, these organisations benefit from VAO's offerings either by improving the experiences of their own service users, enacting their organisational purposes or enhancing their reputation before their key stakeholders.

Among those actors engaged in the facilitation process, art schools and higher education institutions benefit from their engagements with VAO, mainly thanks to their involvement in the volunteers' scheme discussed in previous sections. Since their students work as volunteers at VAO's regular programmes, they can apply the skills learnt as part of their coursework and enhance their careers' prospects. This, in turn, also facilitates the enactment of the mission of these educational institutions, who see in VAO a valuable partner to work with.

"What's has been quite incredible about open up [the volunteers' programme] to the undergraduates is the extent of students who come looking for an experience with us. So we've gone back to the Art Schools with that sort of knowledge to say to them 'your students are seeking us out as not as it is something they have an option to do within their course but their looking, they coming to us to get that experience and can we in some way work together.'" (Volunteer Programme's Manager and tutor, VAO)

Additionally, VAO engages in partnerships with other institutions for the delivery of special workshops. These workshops are usually embedded in larger collaborative projects where all parties involved contribute in its design, planning and funding. For instance, during the period this research was conducted, VAO delivered workshops (lasting between 2 to 12 weeks each) in schools within the Glasgow metropolitan area, hospitals and NHS Learning disabilities health and social care partnerships across Scotland. In these workshops, the organisation engaged with service users with complex learning disabilities and mental health problems.

Moreover, the organisation engages in special projects, which may involve working towards the creation of specific creative products, such as artefacts and paintings for special exhibitions or conferences. Therefore, contributing not only to the benefit of the users but also to the public who, as visitors or audience members, will enjoy the artwork created by the artists. Over the year this research was conducted, the organisation engaged in four of these projects, that involved the realisation of workshops in different locations across the country. Partners involved in these projects include the Glasgow Association for Mental Health, Down Syndrome Scotland, Scottish Autism and Health Centres managed by NHS Greater Glasgow and Clyde.

Although VAO's artists are in charge of delivering these workshop sessions, the partners provide the facilities, resources and support staff required to facilitate the enactment of

personal benefits in their service users, similarly to those emerging in VAO's regular service users.

All the above contribute to enacting the desired values and outcomes promoted by the funding bodies and other organisations supporting VAO's activities. Particularly those concerning the advancement of the equalities and inclusion in the creative industries.

Overall, enabling people marginalised from the arts to learn visual arts techniques and interact with professional artists is one of the most important values seek by VAO. People who often lack opportunities to express themselves creatively or to enjoy art in any mainstream setting find in VAO a place where they are welcomed.

The organisation is well renowned in the visual arts sphere, thanks to the work developed by its service users, the exhibitions and events organised and the resources available in its studio. Notably, it has been praised for its *state-of-the-art facilities*, which are among the largest art studios for people with additional support needs in the United Kingdom.

"There are limited facilities for the disabled, this one is worth its weight in Gold." (Carer 8, VAO1)

Additionally, it is worth noting that the organisation's, programmes, facilities and resources, are also well-perceived by professional art practitioners who are keen to know more about its projects and share their experiences with the participants. Professionals artists engagement with the organisation can be either as permanent tutors, guest practitioners or as artists in residence, spending one or two terms working alongside workshops' participants and tutors. Hence, VAO is perceived as a platform that allows professional practitioners to realise the value of the work made artists with learning disabilities or mental health conditions.

"So, I think for them [professional artists], and for us as well, it showcases actually the artwork that is produced in this studio and puts us on an even platform with, you know, with professional artists if you like. And I think the more we have been introducing professional artists into our environment, they see and understand the value of what our artists do." (Volunteer Programme's Manager and tutor, VAO)

In some cases, participants' artworks reach public notoriety, benefiting VAO's image and reputation. This can be reflected in the number of exhibitions curated by the organisation

and the subsequent sales of the artwork exhibited, or the presence of its artists in other art galleries and special events. For instance, by the time this research was conducted, among VAO's participants, there were a couple of artists that have gain prestige and recognition among artistic communities in the UK and internationally. VAO supported these participants in applying to additional funding to complete their projects or helped them to exhibit their work at prestigious art galleries and secure residences at renowned art centres within the UK. As VAO's Director points out, this also gives credibility to the organisation before its funding bodies and within the arts community in general:

"Seeing individual success is really important and whether that is, very public, something like [name of award-winning VAO participant], is very public but is also very for other people is, is much quieter sort of success. So, I think seeing that and having that reported and getting feedback from peer organisations as well. VAO is considered in the UK as one of the lead studios, and we want to keep that position, you know, we want to be up there, have our profile recognised in that way." (Director, VAO)

5.3.5 Challenges to the value creation processes and potential destruction of value

5.3.5.1 Challenges during service delivery

Challenges during service delivery are usually related to personal issues experienced by the participants or the lack of support they receive during the sessions. Problems arising in participants' private lives are not easy to handle by tutors and therefore, it is highly likely that these will affect their experiences during service encounters.

"A difficult day can be when someone is having a bad time and comes into the studio in a state of upset or when something happens to cause someone to become upset. This can be bad for the person concerned and also have an impact on the people around them. In some situations, I feel able to offer support and help, but occasionally something will arise that I feel unable to deal with, and I need to turn to others for help or advice." (Tutor 2, VAO)

These problems are out of the organisation's control, but the staff need to be aware how to react accordingly and work alongside the service users' relatives or carers in order to avoid problems in the future.

"If things have happened in the past, [...] then we can work out sort of strategy for managing that. I mean there's one chap that comes through. He insists on coming independently, insist

on making the journey himself. He is very capable of doing it, but he gets very worked up and he puts himself under enormous strain and if anything happens like somebody steps on in front of him or something bumps in or a car horn goes off, then that gets him up, really uptight. So, by the time he gets here, he is so worn up that it would often take him an hour to be able to kind of get that out of the system. [...] He is on his thirties, but he lives with his parents. Over the years, we had conversations with his parents about how we manage that and for strategies, we need to be able to kind of cope with him and his behaviours and. So, there are useless solutions sometimes.” (Director, VAO)

These problems not only disrupt the experience of the affected participants but potentially can hinder the emergence of the offering’s benefits for other service users engaged in the session.

“A bad day is when someone gets upset and the reaction that follows, sometimes an outburst of frustration and Crying other times self-harm. This has a huge impact on other artists and makes the workshop an uncomfortable place to be.” (Tutor 1, VAO)

As discussed in previous sections, VAO’s supportive environment is one of the key features that enable the emergence of benefits for workshops participants. However, this friendly environment sometimes is threatened by the behaviours of one or more participants. This situation was mainly observed in sessions involving children and young people. For instance, when participants started voicing their discontent with an activity or feel that the tutors spent too much time helping others instead of them. The following excerpt from the fieldnotes illustrates one episode observed during a workshop for participants aged between 8-12 years old.

“Over the last 10 minutes, one participant who has autistic spectrum disorders have been coming in and out the studio yelling and jumping. Another participant called him ‘crazy’ in front of his peers (who laugh at it). He earned a reprimand from the tutors. Volunteers asked him to watch his mouth because it is not nice to treat people in such a manner. Tutors also reminded the group that this kid has been attending VAO only for two weeks, so he is still adapting to the place. Later in the session, the participant repeatedly entered the room, and the same participant mocked him again, imitating the sounds the kid was doing. The other participants smiled shyly, and the tutors warned the participant again.” (Observation 2, VAO1)

It is worth highlighting that complex situations involving participants behaviours rarely occurs in the workshops. However, in all the sessions observed, it was common to observe at least a couple of participants feeling bored, disengaged from the activities or not being adequately supported. In these cases, the expected benefits of the offering were not enacted, and arguably, the service experience could be regarded as harmful for the participants' wellbeing. Situations, like these, were mostly observed in adult participants who were accompanied by professional carers, as opposed to family members. As VAO's Director points out, the staff is aware of the situation, but respect the challenges and personal issues lived by their service users.

"...at the moment we are seeing quite a lot of people have got agencies staff, so they [participants] do not know the staff they are bringing them here. So, you know that is really unsettling for people. They do not know the staff; staff do not know them, people have got particular behaviours, you know, things can happen before they come through the door which puts people in a frame of mind. So, you know, we just have to be very sensitive and aware of all of these issues." (Director, VAO)

A recurrent situation that caught the researcher's attention was the case of several participants who lacked proper support during the workshops, either because their carers were absent during the session or doing other activities such as checking their mobiles, reading or talking between each other. In these cases, the tutors and volunteers were overwhelmed, trying to support these participants while not disregarding the rest of the group. In most complicated cases, unsupported participants were unable to work unless somebody was helping them all the time.

"In today's session, there is a senior participant who seems bored. [Tutor's name] went to check on him and offered some activities to do, but he left to attend other participants that arrived late. The senior participant stayed in his working station alone. This participant is the less independent of the group. He is in a wheelchair and has a motor complication on one of his hands. He arrived with a carer, but she left soon after the session started. Also, he cannot communicate so much, so when he is on his own, he gets down easily." (Observation 3, VAO2)

Situations like the above described are not the norm in VAO's workshops, but when occurs they negatively affect the service experience, making the workshops complicated not only for the participants but also for the tutors. These incidents become harder to tackle when non-verbal participants attend unaccompanied, and tutors and unable to understand their

requirements and vice-versa, making the satiation uncomfortable for both parties. In a couple of occasions, the carers of other participants intervened and acted as translators, solving those situations.

5.3.5.2 Challenges within value facilitation processes outside service encounters

Problems within the value creation processes can emerge from multiple fronts. For instance, participants' health problems not only affect the continuity of their work within a workshop cycle but in some cases forces their withdrawal from the programme.

VAO's staff are aware that participants' health problems are inherent to the programme, and that the symptoms presented by them can aggravate at any point. Although this does not significantly affect the planning and resource allocation for the workshop, it can emotionally affect the tutors.

"It can be very worrying when people have become unwell. There are currently several people in the group who are very ill or have serious problems they need to deal with." (Tutor 2, VAO).

More complicated situations may arise when participants pass away. This undoubtedly affects not only to VAO's staff but also other participants who know each other for years and, in some cases, have developed a close bond with them.

"We've seen some our participants pass away and it's sad. It's sad for the whole group because we are an Arts studio and everyone is here making art, and everybody becomes really good friends because they come for so many years, you know..." (Volunteer Programme's Manager and tutor, VAO)

Regarding potential disruptions when engaging with partner organisations, these are more related to the coordination of organisational actors before service delivery. When dealing with the partners' service users, VAO's staff approach potential problems in a similar way they do in their permanent workshops. However, any lack of coordination with their partners could potentially hamper the service experience. Before agreeing on the delivery of workshops at the premises of their partners, VAO's staff clarify the resources required (such as facilities and support staff) and set out the expectations towards the activities to be done and the potential outcomes to achieve. For instance, a regular issue they need to clarify from the outset is when partners approach the company looking for some art therapy services, which according to VAO's staff requires a different skillset and approach to work.

“Quite often, people think we are Art Therapy. And that is quite a sort of misunderstanding. Also, I explain to them the difference of Art being a therapeutic thing or tool, but the fact that we are not therapists and they [the participants] do not undergo in any sort of therapy with us and that we are you know, we are all artists, and that's very different.” (Volunteer Programme’s Manager and tutor, VAO)

As illustrated in the quote above, the nature of the services provided by VAO and the potential outcomes to achieve through their offerings are key issues to clarify not only with potential partners but also with their funding bodies.

Although during the period this research was conducted, managers did not recall any major incident or problem in this aspect, the adequate management of these relationships is a permanent concern for the organisation, since the withdrawal from one of their principal supporters (Creative Scotland and the city of Glasgow council), would leave the organisation on a difficult financial position. Moreover, as VAO’s Director points out, since the application to regular funding for Creative Scotland, works on a three-year basis, organisations have little leeway to plan while they are reaching the end of the current three-year period and applying for the next round of funding available.

“It's an ongoing process, it's continuous, it's very shaky at the moment. Our principal funder is Creative Scotland we are regularly funded which is mean we are in the portfolio of organisations that have 3 years funding which ends March 2018. Applications went in for the next 3 years, but decisions are not going to be made until...we are not going to know until the end of January. So, at the moment we are in a complete limbo which makes it extraordinarily difficult to meet any sort of planning forward planning because we don't know what our core funding is going to be. But that's across all arts organisations, it's not particular to us. Everybody at the moment is in the same position. So, there's a lot kind of insecurity around at the moment.” (Director, VAO).

Finally, as perceived by managers and stated in internal documents to which the researcher had access, the main threats to the organisation are related to changes in the political environment. Particularly reforms to legislation concerning the social security system (e.g. Universal Credit; Disability Allowances) in Scotland and the United Kingdom. As perceived by VAO’s managers and Directors, recent and potential changes in policies put a financial hurdle on most VAO participants who may see their disposable income decreased and therefore would be more difficult to them to attend the session.

“[I’m worried about] How this country treats people with disabilities, and I think there was a report that came out of Europe just a couple of months ago saying that, you know, Britain treat people’s disabilities at a level that many developing countries recognise the rights of people with disabilities. It is an absolute disgrace that a country such as Britain is, is doing this to disabled people. I never have known as bad. I’ve been in this business for a long time and I have never known such desperate times. And it’s only going to get worst.” (Director, VAO)

5.4 Case study 4: Dementia-friendly Opera Workshops

5.4.1 Overview of the organisation and its offering

Dementia-friendly opera workshops (DOW) is an outreach programme offered by one of the five national performing arts companies of Scotland, here labelled as National Opera Company (NOC). In recent years, NOC has extended its outreach work, catering to adults living with dementia through the launch of dementia-friendly performances and a 10-weeks workshop programme. While the dementia-friendly performances are produced by NOC's main cast and presented along with the company's core opera productions, the weekly workshops are developed by NOC's Education and Outreach department. This research is focused on the latter programme, which started in 2010, in the city of Glasgow. It is worth highlighting that by the time this research was conducted, the DOW programme was offered in three cities and had plans to extend it to other locations across Scotland.

DOW's programmes are offered twice a year in cycles of ten weekly sessions. In DOW's workshops, people living with dementia and their carers have the opportunity to be creative, relax and form new support networks by engaging in activities involving music, storytelling, movement and visual arts. These workshops are led by a team of professional artists and volunteers, who guide participants in the adaptation of an opera from DOW's current repertoire. Within each session, participants rehearse songs, do movement and drama exercises, and create the props and scenery to be used in at the programme's closing performance. This event is prepared for friends and family, which represent the culmination of the cycle. Further details on the general structure of the DOW programme is presented in Appendix 11.

It is worth highlighting that the programme welcomes participants with multiple types of dementia and in different stages of the disease. In all cases, participants are actively encouraged to attend accompanied by a relative or a personal support worker. While participants in more advanced stages of the disease require close support from their carers to carry on with the activities, those in early stages can attend independently, needing occasional help from the staff and volunteers involved in the session.

This research was conducted in the programmes offered in Glasgow and Edinburgh, here labelled DOW 1 and DOW 2 respectively. In both cities, the participants were working on an

adaptation of the opera *La Boheme* by Giacomo Puccini. Accordingly, all the activities were based around this opera. It is worth highlighting that given the characteristics of the programme and the nature of the activities conducted, both the people with dementia and their carers are conceived as beneficiaries of the service offering. Hence, the further sections of this chapter will consider both groups as relevant service users to be addressed.

5.4.2 Value creation outcomes for the service beneficiaries

This section presents the value creation outcomes experienced by DOW service users during and after the weekly workshops. It is worth highlighting that by the time this research was conducted, DOW 1 has been offered for several years, and most of its participants have been involved in at least three previous versions of the programme. DOW 2, on the other hand, was starting its second cycle, and therefore most of its participants were relatively new to the programme.

Findings reported in this section are based on the information provided by the primary users' carers, workshop tutors, managers, and volunteers. These sources were complemented by the researcher's observation and participation in most workshop sessions conducted in the two locations under study, and well as the analysis of DOW's internal documents, social media posts and media coverage.

5.4.2.1 Personal benefits during service encounters

Table 5.7 illustrates the benefits that emerge during DOW workshops. Findings suggest that while doing the activities, people living with dementia are able to express themselves through art. By doing so, the service users and their carers also have fun and engage in supportive relationships with their fellow participants and DOW's staff.

Theme	Concepts emerging from data	Illustrative quotes
Expressing through art		<i>"[Participant] is excited to attend and leaves energised. I like the combination of participants in singing, movement, art and enjoying the performances of singers [...]" (Carer 3, DOW2)</i>
	Doing movement exercises	<i>"[Workshops] are fun [...] My resident now very much enjoys expressing herself more [...] allow my residents to socialise, exercise and think more." (Carer 2, DOW1)</i>
	Acting	
	Singing	
Enjoying the experience	Creating props and scenery	<i>"[I like] The stimulation for everyone who attends, the quality and standard of the resources which [DOW] makes available to the [DOW1] projects." (Carer 4, DOW1)</i>
	Stimulating imagination	
		<i>"There is an atmosphere of benign creativity. This allows my sister to express herself artistically and to be herself [...] [DOW1] reduces her anxiety." (Carer 5, DOW1)</i>
		<i>"My sister really looks forward to all aspects of the session and is definitely more animated and interested in all that happens." (Carer 2, DOW2)</i>
Feeling welcomed and supported	Seeing professional artists performing	<i>"My sister takes great joy from taking part in the workshops. She looks forward to the workshops and misses greatly when they are not happening. (Carer 5, DOW1)</i>
	Enjoying the workshop activities	<i>"[participant enjoys] the music and movement sections of the programme" (Carer 1, DOW2)</i>
	Sharing with loved ones	<i>"[workshops] are fun for both the person living with dementia and the carers." (Carer 4 DOW2)</i>
		<i>"It is a time to be equal with their family member - they are both learning/doing at the same time which is rare as most family members become carers for their loved one who is living with dementia." (Tutor 6, DOW)</i>
Feeling welcomed and supported		<i>"Persons care for [making participants] feeling included, not judged and their participation valued [...] they feel a sense of achievement and less isolated or lonely." (Carer 1, DOW2)</i>
		<i>"[Participant] feels fully able to join in, to do whatever she is able to do or feels like doing. There is no 'right or wrong' thing to do which is great for her as she often feels like she is getting things wrong." (Carer 3, DOW2)</i>
	Sharing with others	<i>"[I love] the enthusiasm and the DOW group and their attitude towards the participants. A relaxed, non-judgemental atmosphere encourages all to enjoy all parts of the activity." (Carer 5, DOW2)</i>
	Feeling at ease	
Feeling welcomed and supported	Not feeling judged	<i>"[I like] The wonderful enthusiastic group that put so much time and effort into each week. Everyone is made to feel welcome and included. (Carer 2, DOW2)</i>
	Feeling supported	
		<i>"I enjoy the very friendly and relaxed atmosphere at the workshops and the attention they give my aunt [participant]. Provision of lunch before the session is also much appreciated too as it saves me worrying if my aunt has eaten when I collect her to drive to the session as she would be unable to tell me if she had." (Carer 1, DOW1)</i>

Table 5.7 Personal benefits during service encounters - DOW

As illustrated in Table 5.7, service beneficiaries do enjoy the workshop activities, feeling stimulated thanks to the movement exercises and working towards the development of the final performance which includes singing, acting and crafting the props that will be used as part of the show.

"I feel that in a DOW workshop, the participants are free to express themselves, to dance, to sing, to laugh without constraint. There is no requirement for them to behave themselves or accord to a polite code of behaviour. I think this is very liberating for them, letting it all hang out." (Tutor 5, DOW)

Although not all participants were able to physically participate in the activities or be entirely concentrated for extended periods of times, most of them engaged enthusiastically for the most part of the session, taking part in the activities according to their capabilities and support received. While participants with higher support needs did most exercises seated or closely supported by their carers or tutors, those in early stages of the disease were more immersed and physically active throughout the session.

During the show, participants engagement levels varied. Yet, everybody had the chance to be on stage and perform for the audience. While some of them even contributed to improvisations and choreographies, others were quieter and never left their carers' side. However, the response from the audience was positive in both performances, which made participants and carers feel proud and accomplished.

Findings suggest that the active involvement in the workshop activities and the final performance, not only stimulated participants but also brings joy to them and their carers. Demonstrations of enjoyment were observed by the researcher and, according to the tutors' perception also constitute one of the main benefits facilitated by the programme.

"A good day is when the energy in the room is high, with lots of good humour and fun. The best days are when the dementia patients and their carers feel the freedom and empowerment to fully express themselves in the activities they undertake." (Tutor 5, DOW)

Participants' enjoyment during workshops is paramount for DOW staff. Particularly considering that some participants could forget what they did soon after the session. As the following quote illustrates, although some benefits are short-lived in the participants' realm, these should not be undermined.

"I think the fun it gives in the moment is brilliant. Whether it has lasting effects is unclear as some participants once they have left the room can't even remember being at a workshop. However, the power of music and bringing everyone together in song is magical." (Tutor 6, DOW)

"[a good day is] when there is chatter and a 'buzz' in the room - a group of people having a 'good time' together. Sometimes we achieve a lot musically -in terms of teaching time- or work on a new drama section - but for me that doesn't necessarily equal a good day. A good day might not necessarily achieve anything further on an arts level, but instead, on a personal or social level there is a change." (Tutor 4, DOW)

Moreover, participants' carers also enjoyed the sessions. The researcher observed this, especially when partners or relatives were accompanying their loved ones.

"I feel that even for a short time seeing a relative who may at times appear lost, sad, angry or unsure smiling and engaged with some part of the world can help families remember who their loved one was and, in some ways, still is." (Tutor 1, DOW)

Additionally, every week participants and carers alike enjoy the performances from professional artists. Most of them were actively engaged in other NOC programmes or in its main opera productions.

"You see, the reason I think that is so powerful is because if you look across sections of the rest of the community is not often that people get to hear an art or watch an artist doing their thing, whether is moving or singing or playing the piano whatever, it might be. So actually, that play a real treat for any of us and in that regard to actually to be so close to a professional performer when they're doing their stuff." (Director of Outreach and Education, DOW)

The excitement of the participants was also observed in the final stages of the workshop cycle, when the sessions were more centred in rehearsing the closing performance. For instance, the researcher observed the people's amusement when an ensemble of four professional musicians joined the cast for the last two sessions. Participants and their carers enjoyed seeing them rehearse along with the music Director, noticing the improvements made to the tunes practised during the workshops. Also, the researcher observed participants' excitement when they tried on their costumes for the first time. They played along with other cast members and carers and tried different attire alternatives proposed by the wardrobe manager. Is in this moment when they immerse themselves into their

characters.

As the following quotation illustrates, the final performance represents one of the peak moments of the cycle, not because of the creative outcome achieved but for the social aspects surrounding the experience.

“The final sharing is always a joyful moment, and the reaction of the audience really lifts everyone. Smiling faces and -good- tears are the norm. There is a definite feeling of satisfaction to see participants engage in any of the activities and to appreciate the power of the various art forms in unlocking memories etc.” (Tutor 3, DOW)

As illustrated in Table 5.7, carers also value the supportive environment enabled by the organisation. DOW’s workshops make people feel welcomed, supported, and confident enough to carry on with the activities of the workshop and performing in front of an audience.

“At the end is wonderful because we know what got through it and [participants] keep coming back. You can't do anything wrong, even if anything goes wrong in the performance, nothing goes wrong. If it's hasn't gone quite to plan, or somebody forgets something it really doesn't matter. We can all cover it. Nothing goes wrong. Everything is ok. That's the main thing, there's no pressure on. I mean there's no pressure on the people with Alzheimer we try not to make them feel pressurised at all. Anything goes. Do what comes naturally because we are all ready for anything unexpected happening. If something unexpected happens, you just take it and strive.” (Volunteer 2, DOW1)

Participants and their carers feel at ease while sharing with other participants and the DOW staff. The researcher observed these informal interactions, especially during the lunch before the workshops start. In these instances, carers also find a place where they can share their experiences, receive support from their peers and eventually develop friendship relationships.

“Their carers enjoy the supportive environment. They have people to talk to openly about the challenges of caring for a dementia patient. They see the person they care for expressing themselves openly and freely. The project aims to celebrate every aspect of what it is to have dementia - in other words, we are charmed when a patient does something unusual or says something out of turn. There is no sense of disapproval.” (Tutor 5, DOW)

Furthermore, DOW workshops represent a unique opportunity for carers to relax and partially alleviate the workload that conveys to care for someone with Alzheimer and other types of dementia.

“I had an interesting conversation with one of the ladies, whose husband has dementia and she explained to me that this was the only time that she could truly relax and enjoy herself when away from home, because she didn't have to worry about her husband, i.e. whether he was unhappy, stressed, perhaps doing something inappropriate or dangerous etc.” (Tutor 2, DOW)

It is worth highlighting that some carers even kept attending the workshops without the primary service users. They did not want to miss the session because their loved one was on poor health or did not feel comfortable enough to attend the session and preferred to stay at home instead.

Findings suggest that the enactment of the benefits here discussed is not necessarily limited to the service encounters since it has some lasting effects that are perceived by carers throughout the completion of one or more cycles in the programme. These value outcomes are discussed in the next section.

5.4.2.2 Personal benefits beyond service encounters

As shown in table 5.8, carers perceive that participants' engagement at DOW's workshops facilitate the enactment of benefits that emerge in their everyday lives. Overall, these value creation outcomes have a positive impact on their wellbeing, by allowing service users to maintain active and less isolated. This alleviates, at least to some extent, the negative emotions caused by the loss of capacities the service users experience due to the symptoms of dementia.

Overall, carers perceive that DOW workshops contribute to reinforce the service users' confidence regarding their mental and physical capabilities. As illustrated in the quotes presented, this also has a positive effect on carers who can see their loved ones feeling motivated to attend the weekly sessions, despite the challenges posed by the progressive decline of their health. The importance of this non-immediate benefits is acknowledged by the programme's managers and is one of the key values they aim to facilitate.

“I think what underpins the whole principle of the project is the celebration of people's capacity to learn, engage, enjoy, use the skills they have already or develop those skills, learn

new ones in exactly, you know, as oppose to focus on how do we get around the fact that they can't do this or they can't do that. So, and I would say that's a fundamental principle that underpins the whole thing, celebrate the capacity to achieve and be successful as oppose to covering up the thing they can't do so well". (Director of Outreach and Education, DOW)

Theme	Concepts emerging from data	Illustrative quotes
Maintaining active		<i>"My husband has aphasia so communication is difficult, but he can sing so gets satisfaction from the musical aspects." (Carer 4, DOW2)</i>
		<i>"[Participant] is more relaxed, and we share more laughs. She sings a lot during the day." (Carer 3, DOW1)</i>
	Feeling able to keep doing things	<i>"[DOW] stimulates mum. She sings, does the movement and takes part as best she can. She is actively engaged in the session from start to finish. It holds her attention." (Carer 4, DOW1)</i>
	Maintaining physically active	<i>"I enjoy [DOW] but I take great joy in seeing my sister taking part in the activities." (Carer 5, DOW1)</i>
	Maintaining mentally active	<i>"Aunt [name of participant], although having little recollection of what has happened at the workshops always leaves very contented and not agitated (as she can be sometimes) so she obviously benefits from the experience!" (Carer 1, DOW1)</i>
Feeling less isolated		<i>"[name of participant] feels she has something to tell friends and family about. She tries to tell others what she has been doing and is excited about it. She always says how much she has enjoyed her afternoon and that it is a highlight of her week." (Carer 3, DOW2)</i>
		<i>"[DOW1] motivates my mother to get dressed and organised so as to be able to attend[...] She benefits significantly from the friendship with everyone involved shows." (Carer 4, DOW1)</i>
	Increased socialisation	<i>"The performance brings audiences joy and hope I think. They come and are able to see family and friends perform. A glimmer of their old selves." (Tutor 6, DOW)</i>
	Feeling part of a group	<i>"[I like] the opportunities to meet others with dementia and their carers." (Carer 1, DOW2)</i>
		<i>"The positive impact on the accompanying carer is hopefully as big as for the participant themselves and hopefully provides two hours of respite in the week. For the family members who attend the sharing it provides a topic of conversation which can be explored in situations where conversation can sometimes be a challenge." (Tutor 3, DOW)</i>

Table 5.8 Personal benefits for service users post-service encounters - DOW

Also, DOW workshops encourage participants to leave their homes and share with others, breaking the isolation which people living with dementia usually face. These benefits are also

enjoyed by carers, particularly in the case of partners or sons/daughters taking care of a loved one. Informal carers find in DOW a space that help them to keep socially active and find support from others facing similar challenges.

Since each cycle is comprised of several sessions over almost three months, participants and carers alike get to get to know each other better, and hence at the end of the term develop a strong connection with the group.

"[DOW] gives them fun, being part of a team again, partners working together to achieve a goal. [...] [Participants] enjoy being part of a group that meets for a short period and achieve a show. Families and friends working together and using all [their] skills. You can see and feel the pride each week. As the show develops and confidence improves." (Volunteer 2, DOW2)

It is worth noting that although DOW's staff acknowledge the outcomes that the programmes facilitate in its users' personal lives, they are aware that this escapes the main objectives of the programme. Despite the benefits that they facilitate during the workshops are aimed to contribute to people's wellbeing through art, they do not intend to be perceived as art therapists.

"I think the way to combat [dementia] is to celebrate the things that people can still do as oppose to focus too much on the things they can't [...] At the end of the day we're not healthcare workers... or anything like that." Director of Outreach and Education, DOW)

5.4.3 Value facilitation and co-creation processes

5.4.3.1 Value facilitation and co-creation processes during service delivery

DOW workshops are facilitated by a multidisciplinary team of professional artists. The team is led by a Theatre Director who oversees the running of the workshop, the coordination among practitioners and the continuity of the storyline of the final performance. The Director also acts as the *animateur* of each workshop, guiding participants and practitioners throughout the session. The pool of professional practitioners is comprised of two opera singers, a music director, a choreographer, two visual artists, a stage manager and a wardrobe supervisor. Although each practitioner facilitates specific sections within each session, in most cases, they are engaged in all the activities along with the participants and their carers. The number of professional artists involved in DOW increases during the last stage of the cycle. For instance, in the two productions observed by the researcher, an

ensemble of four musicians, one assistant stage managers and two costume designers joined the group for the final rehearsals and closure performance.

The professional artists are supported by a team of volunteers. At both DOW 1 and DOW 2, these were mostly retired professionals from different backgrounds not necessarily related to the practice of opera or arts in general. This pool of permanent volunteers occasionally increased by the participation of young art practitioners, art students and guests who spend one or more sessions actively participating in the activities alongside the service users.

Carers also play a fundamental role in the facilitation processes by supporting the person they are accompanying, particularly when the symptoms of dementia impede them to move freely across the room or need comfort when feeling anxious or confused during the session.

Although the workshops are based on the production of an opera to be performed at the end of the cycle, the play does not follow a pre-determined script. It rather emerges as a combination of the songs, choreographs and theatrical scenes performed in the weekly sessions. As observed by the researcher both at DOW1 and DOW2, the group knew the running order of the performance only two weeks before the performance date.

“The workshops are tailored, so we don't realise we are working on the show. It just seems to magically appear.” (Tutor 6, DOW).

To reduce the stress on participants, tutors follow a flexible approach, that allows them to modify the structure of the opera play and the specific scenes to be performed. To achieve this, for instance, they give broad guidelines instead of specific instructions on how to complete an activity. Accordingly, tutors do not correct participants or make them repeat a scene or song until reaching their desired level of *quality* in its execution. This approach empowers participants and carers. The researcher observed lots of improvisations that enabled participants to give their personal interpretation to the different scenes of the opera.

“[DOW] is a happy and relaxed project which is full of goodwill, laughter and community spirit. The art forms of drama, music, dance, art and costume all contribute to workshops which seem to engage with dementia sufferers and non-sufferers alike. The friendly environment enables all the participants and staff to interact on an equal basis to create a joyous sharing at the end of the project.” (Tutor 3, DOW)

The engagement of participants during workshops was facilitated also by the repetition of routines and exercises during the whole cycle. For instance, the researcher observed that the same warm-up exercises were repeated every week. Similarly, a limited set of songs and scenes were practised in more than one session but not requiring participants to memorise the lyrics, since these were provided before starting the activity. Moreover, to ensure participants were feeling comfortable and confident enough with a scene, tutors monitored the response of participants and modified some aspects accordingly.

Additionally, tutors used humour as a tool for facilitating participants engagement during workshops. The researcher observed tutors doing funny impersonations and smirks when singing, performing or demonstrating a scene to the rest of the group. These tactics lowered participants inhibitions and made them feel at ease during the session. Also, in most warm-ups, tutors added a ludic component that facilitated group participation.

“At today’s warming up, tutors planned a game in which participants have to throw imaginary snowballs to each other. As soon as a participant did visual contact with others, he/she was supposed to duck the ball and throw another other in response. Everybody (participants, carers, staff and guests) rapidly engage in the activity, sharing laughs and doing funny facial expressions when targeting a snowball to another. Those participants with reduced mobility also took part in the game (some of them seated) and were assisted by their carers. This activity helped to break the ice in the room.” (Observation 1, DOW1)

Given that most of DOW’s participants cannot be physically active for prolonged periods, workshops also include several pauses and activities that allow them to rest and cope with the intensity of the session. For instance, visual arts and crafts workshops were usually conducted in the second half of the session. In this, participants engaged in more relaxed activities that allowed them to work seated, chat with others, and have some rest before starting the journey back home.

Another activity specially designed to give participants some rest and enjoyment were the performances given by the professional artists involved in the programme. These were held either at the beginning or closure of every session. For instance, the researcher observed professional singers performing an excerpt from an opera or interpreting songs known by most of the participants, dancing folk or contemporary pieces, reading poetry, or giving interactive talks regarding wardrobe and costumes used in NOC’s mains opera productions. Most of these interpretations were accompanied by live music played by DOW’s Musical

Director and other facilitators.

The increased social interaction to which carers and participants are exposed within DOW's workshops is one of the key features of the programme. Accordingly, the organisation carefully manages the facilitation of such spaces. For instance, the researcher observed that both at DOW1 and DOW2, participants were always warmly greeted at their arrival by a volunteer or DOW staff. Here, participants' attendance is registered, and they are provided with a name tag which facilitates calling everybody by their first names. During the registration, participants engage in casual conversations with the workshop facilitators and other participants before heading to the workshop room where lunch is available. The free lunch provided at the beginning of each session is one of the moments in which participants share the most. The impact of this activity was considered in the original design of the programme seeking to contribute to both participants and carers' peace of mind.

"The lunch at the beginning was always from the very start. And part of the reason it was kind of a practical reason which is because sometimes people with dementia get out of bed and up and breakfast and get washed and get their clothes on all the rest of it. And to get them here. It takes a long time to get people from A to B and all the rest of it. We just thought it would be a nice way to start the project when it first happened to people can mingle and chat and also take the pressure out of the loved one having to make a bit a lunch before they actually bring them along here." (Project Manager, DOW)

To facilitate the interaction among participants, the room's layout is arranged in several tables with chairs arranged in circles around it. This is done to avoid having people seated alone in the corner not interacting with others. As observed by the researcher, a typical table was comprised of two or more couples chatting with volunteers and staff about casual topics. DOW tutors allocate at least 30 minutes of lunchtime before starting with the workshop activities. Conversations around food become louder, as the end of the cycle approaches. Not only because participants know each other better but also by design. During the rehearsal and performance day, participants are required to spend more time at DOW premises. For instance, during the rehearsal day, the group shared some cakes to lift the spirit before the performance day. During the performance day, participants arrived two hours before to do the final rehearsal and sort out the final details, before going into stage the group meets again for dinner and afterwards they celebrate the end of the cycle with a drinks reception along with DOW facilitators and members from the audience.

“The best bit for me is the dinner on the performance day - this is what makes me happiest. A group of people eating, drinking, chatting, joking, supporting one another.” (Tutor 4, DOW)

Furthermore, some participants and their carers socialise outside the DOW weekly workshops. DOW staff organise a group trip to the dementia-friendly performance produced by NOC’s main company. This is presented on a Saturday afternoon at the main opera venue of each city. These shows are carefully designed to make the theatrical experience more accessible to people living with dementia. For instance, the performance length is only 1 hour, the sound and lighting levels are adjusted for the comfort of the audience, and the cast is joined on stage by a narrator. In some venues, audience members are also able to go in and out of the auditorium during the performance and see the show in the foyer areas on TV screens. Since this event takes place during the weekly workshop period, DOW participants are offered preferential tickets for the show. Those attending are seated together along with some volunteers and tutors. Moreover, the evening continues in a local pub for those feeling in a good mood to do so. As the Project Manager states, this activity is a valuable opportunity for participants and carers to feel socially active while enjoying high-quality art.

“I took the [DOW’s participants] along to the [main company’s dementia-friendly opera performance] because we wanted to get them out into the theatre. And we see this as an ideal opportunity because the thing is only one hour long. There is the full orchestra of the National Opera Company, and the set is beautiful, the music is beautiful, it always is. So, they really enjoyed having that night out and it’s kind of fun. [...] You know, [participant a] was saying I can’t remember the last time I went to the pub with [participant b] as to have a drink you know [...] Just these things, make it more of an event and is a lovely evening. You go and have a lovely day hanging out in theatre and then a wee glass of wine at the pub. Great! You know. I think that is really, really important. (Project Manager, DOW)

Nearly two months after the performance date, the group reunites again to view the recording of the presentation. DOW gift to all carers a DVD copy of the performance, so they can treasure for the future and share it with family and friends. This simple action makes the experience more tangible for carers, helping them to safeguard positive memories that will last and can be shared with others.

“While watching the performance video for the first time, people were captivated and emotional, especially when the camera focused on specific participants. Cheerful applause

were heard after every scene. And at the end of the video, an uplifting feeling was perceived in the room” (Observation 10, DOW2).

It is worth noting that during the DVD viewing, managers ask participants and carers for feedback about their experience in the cycle. These comments will serve to make improvements in future versions of the programme.

5.4.3.2 Value facilitation processes outside service encounters

Since DOW workshops are offered free of charge to its beneficiaries, its value facilitation processes mainly rely on funds provided by the National Opera Company [NOC] and other public and private funding bodies. It is worth noting that NOC receives its core funding from the Scottish Government, which is complemented, to a lesser extent, by box office revenue, grants from funding bodies, and individual or corporate donations.

NOC and its Education and Outreach department have a dedicated team of collaborators that support the programmes’ managers in fundraising and in the application and management of grants given by funding bodies. For instance, during the period this research was conducted, DOW 1 and DOW 2 received grants from multiple funding bodies, including Alma and Leslie Wolfson Charitable Foundation, Esmee Fairbairn Foundation, Garfield Weston Foundation, Glasgow Third Sector Transformation Fund, Postcode Community Trust, The RS Macdonald Charitable Trust and Springboard Charitable Trust, among others. These funds were added to the contributions from NOC and were used in the overall development of the programme or in a specific location, depending on the conditions set by the funding body.

Most key resources, such as venues, instruments and workshop materials, were provided by NOC’s Education and Outreach Department. Likewise, the tutors engaged in DOW programmes were either full-time employees of NOC or were involved in other projects within the parent company. Indeed, since DOW1 workshops were held in NOC’s main production studios, this group had access to more resources to those engaged at DOW2 which was held in an external venue provided by a partner organisation. This presented some challenges to the team, as it will be discussed in further sections of this chapter.

The DOW programme was the first one that NOC exclusively focused on people living with dementia. The company is widely recognised as one of the pioneers in Europe in approaching

this segment of the population. This posits challenges to DOW's managers and artists, who do not have formal training on how to interact with service users presenting the symptoms of dementia. Accordingly, to make DOW's workshops as accessible as possible NOC received the support from public and third sector organisations devoted to improving the wellbeing of people living with Alzheimer's disease and other dementias. For instance, before starting the programme, the company received guidance regarding the management of facilities and other things in general that need to be in place to cater for service users with dementia.

"Initially, when we started the programme, we asked some people from the dementia working party. They came and did what I would call practical. Seek continuing professional development training for our artists so they signposted things to look out for and helped us with any practical things like, you know, signage within the building should what I would call nuts and bolts practicality work. But what I think the artists should actually get know a bit. They were given that basic training at the beginning." (Director of Outreach and Education, DOW)

In order to maintain the artistic focus of the programme, the organisation commissioned the delivery of DOW workshops to their own artists as opposed to art therapists. Accordingly, before starting offering this programme, most of the staff was trained on how to deal with the nature of the disease and make the participants' experience as pleasant as possible. As explained by DOW's project management below:

"We did get some help from Alzheimer Scotland. A lot of the animateurs who are working on this, the staff who is working with us haven't worked with people with dementia before. So we needed to learn how to do that and how to treat these people with dignity, make sure they have a lovely time, and just make sure they feel at home we needed to learn how we deliver the workshops, the exercises that we were doing, what works, what doesn't works so kind of continuously evaluating every week after the workshop." (Project Manager, DOW)

Another area that relies on collaborations with partner organisations concerns the recruitment of participants. This is a critical task for DOW's managers since the advancement of dementia hinder the capacity of some current participants to continue in the programme in future versions.

Hence, relationships with partner organisations such as senior care homes, healthcare institutions, other cultural organisations and elderly care networks are carefully maintained over time. DOW welcomes representatives from these stakeholders to attend several sessions of the workshops so they can experience what service users do while engaged in the

offering. Likewise, potential participants are welcomed by NOC to have a taster session, share with the current service users and decide whether they would be interested in joining the programme in the future or not.

Finally, the performance produced at the end of each DOW cycle not only contributes to the wellbeing of its service users but also represents a key event for the promotion of the programme. Particularly with potential participants, partner organisations and funding bodies, and the visibility of DOW's outreach projects in general.

"I was really worried about the performance. Not the performance itself but the audience numbers I was thinking, and yet we had a fabulous audience, you know, and I think all these people who came to see the performance really enjoyed it I think we are going to go and spread the word" (Project Manager, DOW).

The researcher participated in the final performances held at DOW 1 and DOW 2, in which he observed the hospitality given to some guests before and after the performance.

"At today's performance, I notice a big group of senior people in the audience. One of the facilitators mentioned that they come; some of them were guests coming from the same care home. They chat with DOW's Project Manager and staff members from NOC's Education and Outreach Department. At the closing speech, during the wine reception, the Project Manager encouraged them to participate in the next version of the programme." (Observation 9, DOW2).

5.4.4 Value creation outcomes for other actors engaged at DOW's offerings

5.4.4.1 Benefits for other actors engaged during service delivery

This section presents a summary of the benefits experienced by DOW tutors and volunteers thanks to their engagement in the service offerings. This information is based on data collected through interviews, informal conversations during the observation of service encounters and the completion of open-ended questionnaires. More details regarding the key themes emerging in the latter are provided in Appendix 15.

As previously illustrated in this chapter, the staff engaged at DOW are aware of the impact this programme has on its service users. Particularly in the case of those who have been engaged at DOW for several cycles.

"I feel happy that I have reached out to the sufferers and carers and enriched a moment, even if it is brief and vice versa, that they have enriched my experience and taught me more about Alzheimer's and dementia, from that of the sufferer's and the carer's perspective." (Tutor 2, DOW).

Findings suggest that workshop facilitators' experiences are rewarding both in professional and personal terms. For instance, some tutors declared to have developed skills that are transferable to other settings involving people living with dementia or with additional support needs. This gain relevance in the case of tutors who are also engaged in inclusive art workshops elsewhere, since through their work they are also contributing to the advancement of the inclusion in the Scottish Creative industries.

"It makes me look at my whole practice and how accessible workshops are that I deliver outside of DOW. It makes me find different ways of storytelling which are fun and accessible." (Tutor 6, DOW)

Moreover, DOW has transformative effects in the facilitators involved. As the following quote illustrates, the impact they perceive this programme has on participants is one of the key factors that keep them working on this project.

"For me, DOW is uplifting. In my own family life, it is a bit of a reminder to make that most of my times with my loved ones while I have the opportunity. [...] A good day at a DOW workshop for me involves having the time to speak with our participants and feeling as though the day is a little brighter for us all. It can be as simple as sharing a look and a giggle during a warm-up game that goes a little arise or waltzing with someone who has loved dancing through the years but no longer has the opportunity or stamina. Seeing someone enjoy time with their parent or partner having

thought that there wouldn't be any happier memories is one of the main parts of working on this project which I enjoy.” (Tutor 1, DOW)

Additionally, since most permanent volunteers were retired professionals, they found in DOW workshops a valuable opportunity to remain active and feel contributing to their communities while enjoying the experience along with the participants.

“We love the performances by the professionals, which are tremendous. You get to hear professional singers, see professional dancers, watch professional actresses at work and musicians. It's just lovely to see these very talented people every week [...] I do feel very proud of being part of it, and I like to tell people about all the great job the [DOW] do. A lot of people really don't know. I was actually telling someone this morning to where I was going. And they were amazed and said with all these professionals the DOW provides. It's just wonderful. It's great. Very rewarding, absolutely. Because everybody likes to be useful and they get the people who are working gives them a feeling of having been useful.” (Volunteer 2, DOW1).

Finally, it is worth noting that DOW welcomes volunteers that attend the sessions only for one of a few sessions. During the period this research was conducted, DOW welcomed young artists or students who supported the musicians and tutors while at the same time gained valuable working experience for their future careers. Additionally, DOW also welcomes carers previously enrolled in the programme participants who return to the group now as volunteers. As the following excerpt illustrates, this has positive effects on the rest of the group as well:

“During today's lunch [Name of volunteer] told me that she is the widow of one of DOW's former participants. Her late husband was in the programme last year and, as she liked these programmes, she was encouraged by her family and DOW staff to keep attending some sessions as a volunteer. While we were talking [Tutor A] joined the conversation and showed her gratitude for seeing her again at the session, reinforcing that she will always be welcome in this group” (Observation 1, DOW1).

5.4.4.2 Benefits for other actors involved in the facilitation processes

NOC is one of the largest publicly funded performing arts companies in the United Kingdom. Hence the integration of people marginalised from the arts, constitute one of the key objectives to meet by the organisation. Through its outreach programmes, NOC caters to a

wide range of segments of the population, which include people facing personal barriers to accessing the Opera and culture in general.

“You know, I suppose what's interesting to me about [DOW], is that they are doing what any group of people I think or virtually any group of people would enjoy hearing about and watching and seeing. So again, the emphasis for us is...yes, they have dementia and thereof and obviously things are modified and designed to support them the best way we can but by a large is about access in the arts in exactly the same way that you and I would access the art.” (Director of outreach and education, NOC)

The good reputation gained by DOW workshops over its more than eight years of existence has awakened the interest of other arts organisations interested in extending its activities to people living with dementia. These organisations consider DOW as a benchmark and therefore have contacted its managers and tutors looking for expert advice and know-how regarding the delivery of accessible art workshops. As the Project Manager states:

“Now we're being asked for advice from other companies people are coming to us and asking, you know, advice and how did you do this and what, you know, and that's great, and it's just progression of this experience, you know, we can help.” (Project Manager, DOW)

Moreover, DOW's managers welcomed guests from other organisations into one or more workshops sessions. In these occasions, the guests actively shared with the participants and facilitators and gained first-hand insight on how the programme worked and what aspects could be adopted in their own organisations. Similarly, representatives from various arts companies, government agencies and third sector organisations were invited to the final performance so that they can appreciate the creative outcome of the programme, chat with the participants and their relatives, and explore potential forms of collaborations with DOW and the other organisations involved in the facilitation of the programmes.

The outcomes of this programme convey benefits to the main company, mainly in terms of the visibility gained within the arts and culture sector and the potential integration with other projects within NOC's portfolio of outreach programmes. As observed by the researcher, staff from NOC's marketing and public relations department were actively recording audio-visual material to use in their corporate communications and had a strong presence in the closing performance, where stakeholders such as partners and donors were invited.

Likewise, both DOW1 and DOW2 closing events had media coverage, and news related to the event were widely spread across the main company's social media channels and press releases. It is worth highlighting that a few months after the researcher concluded its fieldwork, DOW1 and DOW2 programmes were shortlisted as one of the best learning and participation projects in a prestigious British Music Awards and recognised by one of the best community support initiative at Scotland's Dementia Awards of that year. These two recognitions led to more visibility in the media and therefore contributed to one of the main social purposes of the programmes under study, which is the advocacy for inclusion in the creative industries.

5.4.5 Challenges to the value creation processes and potential value destruction

5.4.5.1 Challenges during service delivery

Given the health conditions that DOW's service users had, most of the challenges faced within workshops relate to barriers participants face to engage in the activities properly. As may be expected, some participants easily disengaged from the activities because they felt bored or not comfortable during the session, voicing their discontent to their carers. These personal situations were acknowledged by the facilitators who were prepared to manage it without causing too much distress in the participants and other members of the group. For instance, when a participant started showing they discontent, they did not correct them or tried to re-engage them in the session immediately. In some cases, their carers (or a volunteer) accompanied them out of the room, so they can relax and reintegrate later or left the session early if they prefer so.

"There are very few difficult moments and I don't recall anything which would constitute a difficult 'day'. On occasion, some of the participants may be having a 'difficult' day themselves and this can manifest itself in less participation or the need to step out of the room occasionally but in general, the workshop itself helps on issues that may be impacting the individual from outside the space." (Tutor 3, DOW).

Although these difficult moments are not the norm at DOW workshops, sessions can be particularly challenging for those participants attending without a support person. When a person attending alone is not feeling well, tutors and volunteers notice it and give them special attention, which could be at the expense of the rest of the group. As the following excerpt from the researcher's fieldnotes illustrates:

"[Volunteer A] and [Volunteer B] has spent all the session taking care of [Participant 1], who usually comes without a personal carer. The volunteers are keen to support [Participant 1] in the realisation of the workshop's activities and during the breaks, offering her refreshments and constantly checking if she feels all right. [Tutor C] also takes care of her, especially when she does not follow the instructions and therefore requires assistance to engage in the group's dynamics" (Observation 4, DOW1).

Conversely, participants' engagement sometimes was hindered by an excessive presence of support staff and guests in the room. For instance, the researcher observed that, in some sessions, there were 3 support persons (including carers, tutors, volunteers and guests) per service user (the person living with dementia). In these situations, the service users were less active than usual. Often, their contributions to the group were obscured by the other actors (e.g. who sang louder or were took leading roles in the activities) or they received assistance while doing activities that they were usually able to do independently.

However, these so-called 'difficult' situations rarely happened. When participants were not feeling comfortable to attend, they usually stayed at home, skipping the session. Absences, in turn, were an issue that worried DOW managers. Particularly at DOW2 where the group was smaller, the absence of two or more participants (and their respective carers) could be easily noticed, hindering the overall service experience. Moreover, workshop facilitators were aware that some participants would not be able to complete the whole cycle or take part in the closing performance, mainly due to the intensity and length of the last two sessions. Therefore, they cannot rely on the scenes and roles allocated during the weekly workshops and be ready to cover those roles in the performance.

"What you're hoping is that people will come every week [...] in DOW2 [we had] people dropping in at all time and dropping out, and that's not what we want to do. We want to try it, I mean obviously, people can have a wee cough. If they feel unwell or something they can't make it and that's no problem, but we want to trying get people to come every week so they can get something out and I suppose is really more about those weekly sessions that the ending performance." (Project Manager, DOW)

These challenges related to the participants' health condition also have an effect on the tutors and their fellow service users. Although the group acknowledge that the progress of the disease is inevitable, they do feel emotional after seeing participants not being able to enjoy the session and engage in the activities as they used to do in the past.

“Quite some time you can feel a bit sad if people are deteriorating physically and mentally, you can see that [...] and that's sad to see. And you know they are struggling and that's not good.”
(Volunteer 1, DOW1)

Regarding issues caused by tutors' actions, it is worth noting that these were frequent than those previously discussed. Although most facilitators were relaxed about the participants' execution of specific exercises, the researcher observed a couple of incidents, in which this was not the case. These isolated incidents generally occurred with tutors recently engaged in the programme or who were replacing a permanent tutor for one or two sessions.

“A difficult day could be when perhaps I feel that one of the facilitators has caused confusion, perhaps through an activity or explanation being said too quickly or unclearly and it has resulted in the participant being stressed.” (Tutor 2, DOW)

Examples of the above were noticed when a tutor was not happy with the *quality* of the execution of a choreography or song, asking participants to repeat it several times or correct details such as intonation and posture until reaching a satisfactory result. These actions disrupted the service experience and could cause anxiety in the participants and, in some cases, led to their disengagement in that particular activity.

Also, the researcher observed that some confusions among tutors caused minor disruptions in the session. These were mainly caused because around 80% of the tutors were engaged at both DOW 1 and DOW 2 simultaneously. Therefore, sometimes they misplaced scenes, songs and exercises conducted in each group. This was mainly observed at DOW 2 (that started two weeks after DOW1) when some of the permanent tutors began a new activity, taking for granted that the group has already practised before. These misunderstandings were rapidly noticed by the tutors and in some cases were promptly solved by the stage manager, who was engaged at the two programmes, and had a detailed record of all the activities and scenes rehearsed by each group at each session.

Finally, there were some issues concerning the facilities in which the workshops were conducted. As previously mentioned, these problems occurred more frequently at DOW 2. This programme was held in an external venue in which the workshop facilitators had little control and lacked the equipment available at NOC's premises. For instance, at the feedback session held at the end of the cycle, most carers declared they concern regarding the

accessibility of the venue, particularly given the fact that the service users have reduced mobility. Specifically, they pointed out that the venue lacked parking space and was difficult to access by those participants arriving by public transport who had to walk through steps and steep roads.

Another challenge observed by the researcher at DOW 2 was related to the key resources required to conduct the workshops, including instruments, costumes and art materials to be used in the session. These aspects will be further discussed in the next section of this chapter.

5.4.5.2 Challenges within value facilitation processes outside service encounters

The main challenges faced by DOW in its facilitation processes relate to the difficulties to recruit new participants every year. As previously discussed, the symptoms of dementia intensify over time deteriorating participants' ability to attend workshops. Although most of DOW participants engage in the programme for more than one cycle, it is common to lose several couples, during the breaks, which has an impact not only in their families but also in DOW's staff and volunteers.

"You know that some participants will be unable to return as dementia develops. Some may be placed in homes, hospitals. With no carer to bring them which is difficult. Dementia can be difficult as the person's condition deteriorates, hard for the partner or carer to accept or cope during each phase you are concerned for them and their families." (Volunteer 2, DOW2)

The high rotation of participants between cycles poses a permanent challenge to DOW's managers who are continually looking for new potential service users either through word of mouth or relying on referrals by partner organisations. The integration of new participants into DOW workshops has been a recurrent challenge that managers have to face when planning a new cycle and particularly during the evaluation of rolling out the programme in a new city. As the Project Manager points out, with these programmes, they usually face two main hurdles:

"At DOW, we are trying to break down two barriers, the first one being opera, and the second one being you know, the [imitating a condescending voice tone] 'people with dementia... can really do anything? They have to just sit down and stay looking at the television?' Look it for a while and that is absolutely not true! So, it's been difficult in a way to overcome these two things, and I think maybe we are five years down the line. It's been a slow process for us. We are trying to get in there, you know." (Project Manager, DOW)

Paradoxically, the other main challenge faced by DOW is their limited capacity to reach a more extensive user base within the current format of the programme. Particularly, the number of participants in each workshop session cannot be increased, given the specialised resources and facilities required for the adequate delivery of their offering.

“The only thing I suppose it's a little bit as a problem is the room where we deliver the workshops [...] So much of us will love to have 50 people in that room but we can't honestly we can't do that, and with the time we need a several, a big group of staff and the volunteers within. So, we are limited by the amount of people we can get in the room, you know.” (Project Manager, DOW).

For instance, securing a suitable workshop room was a problem the company faced when launching their first version of the programme outside NOC's production studios.

“[In previous versions of DOW2 programme] we had fantastic support from [partner at a renowned theatre located in Edinburgh] ... The first workshop we did, we delivered in the actual theatre itself but in one of the foyers there. [it was] Upstairs and the space wasn't right. So, that's was a real problem...” (Project Manager, DOW)

Although the high personalisation of this programme is not necessarily a sign of value destruction, it is an urgent challenge to overcome by NOC. As this organisation is one of the five national performing companies directly funded by the Scottish Government, it is expected to cater to as many people as possible with their programmes and therefore makes the art and culture accessible to the wider community.

“I think we have a fairly good understanding of what helps people and what they enjoy doing and its that's the next phase for us. We are a national company we have a national agreement and we should be producing work that technically can go anywhere. That's what we do with the primary schools' tour, that's what we do we our small-scale touring...” (Director of Outreach and Education, NOC)

As implied in the quote presented above, DOW staff had developed the know-how required to deliver workshops that contribute to the enhancements of participants wellbeing. However, this requires specialised skills and resources that compromises the standardisation and massification of the DOW programme as currently exists.

As discussed in previous sections of this chapter, the backbone of the project success is the team of professional artists, who, in their majority, have been engaged in the workshops for

several years. However, most of these facilitators are engaged at DOW on an hourly basis or have other responsibilities within the parent company. This condition their continuity in further versions of the project, let alone to work in new DOW locations.

Finally, another factor that hinders the programme expansion relies on working outside NOC's production studios. As it was observed by the researcher, most of DOW 2 tutors were based at Glasgow and commuted together to the sessions in Edinburgh, carrying with them the equipment, instruments and materials required for each session. This represented a logistical challenge and highlighted the impossibility of following that strategy in more distant locations. To tackle this issue, DOW managers were working on a digital platform that will allow working along with care homes and other institutions interested in carried out DOW workshops remotely.

5.5 Chapter summary

This chapter has presented the key themes that emerged within each case study. By doing so, it provides evidence that allow to address the research questions of this study, which will be discussed in the next chapter.

Particularly, this chapter has provided an empirical illustration of value creation outcomes and processes in the context of inclusive arts programmes from a service-based perspective. Evidence provided allows gaining a better understanding of the benefits facilitated by each organisation to its end-users and other actors engaged in the offering. Moreover, it acknowledged the role that these actors play in the facilitation, co-creation and potential destruction of value.

As illustrated in this chapter, during service encounters workshop's participants benefit from inclusive arts offerings by learning and practising specific art techniques while at the same time enjoying the artistic and social aspects of the service experience. These benefits have the potential to evolve throughout time, facilitating the enhancement of creative and social skills in the service users which in turn positively impact their personal development and, in some cases, enhancing their professional prospects. Moreover, since the programmes here studied welcomed service users with chronic health conditions, the benefits that emerge in the service users, also have an impact on their carers and relatives who play an active role within these service offerings.

As thoroughly exemplified within each case study, PSOs design and deliver its programmes by adopting different strategies in line with their organisation purpose and the art forms cultivated in their workshops. For instance, while outcomes related to participants' professional development were paramount for ITC, these were less relevant at DOW workshops. In the latter, the focus of the programme was placed on enabling participants to express freely by using multiple art forms, regardless of creative outcomes achieved. Alternatively, at VAO and IMO workshops, the importance given to the development of participants' artistic skills over their enjoyment of the service experience varied on an individual basis.

Regardless of the specific characteristics and art forms practised in each programme, respondents in all case studies emphasised the transformative power that these service offerings hold for their service users. Similarly, the findings of this study suggest that actors such as workshop facilitators and volunteers gain valuable experiences that help them to improve their professional skills while feeling contributing to enhancing the service users' wellbeing and quality of life.

Overall, findings suggest that service users were conceived as the main responsible for the creation or destruction of value during service delivery. Instead of considering the service users' disabilities as barriers for value creation, these were regarded as drivers for the facilitation of value. Although this enabled service users to embrace an active role during service encounters, whilst performing this role, some of them required close support from other actors that facilitate their value creation processes or eventually co-create value with them. These roles were performed primarily by the workshop facilitators or tutors, who in turn receive the support from volunteers, service users' carers and other actors involved in service delivery.

Regarding the value facilitation processes, the organisations here studied relied on the resources provided by multiple actors for the planning, design and delivery of their service offerings. As illustrated in this chapter, PSOs engaged in partnerships with care agencies, healthcare organisations, disability support networks, educational institutions, research organisations, mainstream arts organisations, among others. These partners provided know-how and support, material resources, access to physical spaces, and facilitated the recruitment of tutors, volunteers and potential service users. As findings suggest, these

processes occurring outside the service users' sight have a direct effect on the subsequent value facilitation activities that providers undertake during service encounters.

This chapter also illustrated events concerning disruptions to the service users' experiences during service encounters. Although in most case studies value facilitators were trained to deal with service users' challenges and potentially disruptive behaviours during service delivery, sometimes these situations were not managed accordingly. In such cases, the value creation processes could be potentially hampered not only for the affected service users but also for the other actors engaged in the service delivery.

Finally, challenges occurring within the planning, design, and evaluation of inclusive arts programmes, represent another critical source of value destruction. Particularly, those concerning potential misalignments and conflicting expectations among the multiple stakeholders involved as facilitators and co-creators of value. Although findings suggest that most of these issues do not escalate into severe incidents for service users, its occurrence represents a permanent threat to the delivery of inclusive arts programmes.

Chapter 6 provides a discussion of the findings presented in this chapter, addressing the research questions that guided this thesis and outlining its theoretical contributions.

CHAPTER 6: DISCUSSION

OVERVIEW

This chapter discusses the findings reported in chapter 5. It presents a reflection about the key themes arising from the cases studies by contrasting those with the extant literature. Specifically, this chapter addresses the first and second research questions of this study, which sets the ground for the theoretical contributions of this thesis.

In line with the abductive research strategy adopted in this study (Dubois and Gadde, 2002), the discussion presented in this chapter is based on the integration of the theoretical framework guiding this thesis with insights from other relevant bodies of literature that served to inform the analysis of the findings emerging from the empirical study.

The chapter commences by reflecting on the understanding of the concept of value in the context of inclusive arts programmes. It does so by integrating the theoretical tenants of the service-based frameworks informing this research, with relevant insights and analytical perspectives adopted by previous studies conducted in empirical contexts involving users with additional support needs. Particularly, it provides an overview of the multiple dimensions and beneficiaries of *value* identified across the four case studies.

The chapter then continues by providing an analysis of the processes underpinning the creation of such value within inclusive arts programmes. Specifically, the author reflects on how individual actors' value creation processes at the micro level are interrelated with those occurring at the meso and macro level of a conceptual service ecosystem. In doing so, it provides a discussion on topics such as the agency of service users in value creation processes, and the PSOs' strategies to facilitate the creation of value for the multiple actors engaged in the planning, design and delivery of inclusive arts programmes.

The chapter concludes by presenting an integrative theoretical model which summarises the key insights emerging from the discussion of findings and serves as a basis to outline the contributions made in this thesis.

6.1 THE MULTIPLE DIMENSIONS AND BENEFICIARIES OF VALUE

This section discusses the findings related to the first research question of this study, which is: How do the multiple actors involved in the planning, design and delivery of publicly funded inclusive arts programmes understand the concept of value?

In line with the tenants of the service-based theories informing this research, findings suggest that the concept of value within inclusive arts programmes cannot be conceived as something “absolute and objective” (Gummerus, 2013, p. 33) that is created by PSOs and then delivered to their service users (Hood, 1991; Stoker, 2006). Instead, its nature is inherently subjective (Normann, 2001), multidimensional (Petrescu, 2019) and context-dependent (Edvardsson *et al.*, 2011). Accordingly, the assessment of the value created within a service offering will vary depending on the perceptions and role performed by the actor *evaluating* it (Helkkula *et al.*, 2012; Corvellec and Hultman, 2014).

Building on what Dudau *et al.*, (2019) denote as the *fourth wave* of the approaches to *value co-creation* in the public management literature, it can be argued that the *value* created within Inclusive Arts programmes is embedded in larger service ecosystems which are comprised by multiple actors besides the service users. These actors not only contribute to the facilitation of the service offering but also benefit from the value created at both individual and collective levels (Best *et al.*, 2019; Petrescu, 2019; Strokosch and Osborne, 2020). This argument is further elaborated in the following sections of this chapter.

However, it is worth noting that as the empirical component of this study was conducted at the service experience and organisational levels of each case study, findings here discussed will resemble what Engen *et al.* (2020, p.3) denote as a “*limited service ecosystem*” perspective.

6.1.1 Individual value as a construct emerging in actors’ lives

Individual value can be conceived as the value experienced and perceived by all the individual actors, directly and indirectly, involved in the facilitation and delivery of inclusive arts programmes, including the service users, their close circles, and the service facilitators. These actors can be regarded as primary and secondary beneficiaries, depending on the specific characteristics and objectives of each service offering (Leino, 2017). In the four organisations here studied, the end-users, and sometimes their companions were conceived as the

offerings' primary beneficiaries. The secondary beneficiaries, on the other hand, were those who by directly or indirectly interacting with the service users, also enjoy something valuable emerging from the service offerings (Gallan *et al.*, 2019)

It is worth mentioning that given than this paper adopts a service-based perspective for the understanding of value, at the individual level it does emphasise the offerings' outcomes in terms of *value-in-use* (Vargo and Lusch, 2004; Grönroos, 2006). This does not seek to neglect or disregard the intangible nature of the arts and the pivotal role that arts organisations play in facilitating people's enjoyment of a "truly human life" (Watts and Ridley, 2012, p. 355)

As illustrated thoroughly in chapter 5 (especially in tables 5.1 to 5.8), it can be argued that the benefits emerging in each actor represent different forms of *value-in-use* (Grönroos, 2006; Vargo and Lusch 2004), or what Grönroos (2015) denotes as the actors being *better-off* after their direct or indirect involvement in an inclusive art programme. In other words, instead of being something created and delivered by the inclusive arts organisations, value emerges in each actor either during the service experience or in their everyday lives, outside their interactions with the service provider (Helkkula *et al.*, 2012; Hilton *et al.*, 2012).

Hence, the value emerging during the delivery of inclusive arts programmes do not perish there and serve as the basis for the enactment of long-term benefits for both the primary and secondary beneficiaries (Heinonen and Strandvik, 2017; Grönroos, 2019). Although the specific features of each case study lead to the emergence of different types of benefits, aggregate findings suggest that the experiences lived at inclusive arts programmes facilitate improvements on the service users' wellbeing and the development of their artistic and social skills. This, moreover, serves as a platform for the emergence of other types of value outcomes for the secondary beneficiaries. The characteristics of the individual value emerging for the primary and secondary beneficiaries of inclusive arts programmes will be discussed in sections 6.1 and 6.2, respectively.

Overall, it can be argued that the determination of the individual value created within inclusive arts programmes is subjected to the lived experiences and perceptions of each actor (Helkkula *et al.*, 2012). In other words, individual value assessments are judgements (Hilton *et al.*, 2012) based on the activities and role performed by the *evaluating actor* in the service offering (Bettencourt and Gwinner, 1996), their previous encounters with the same or similar

service providers (Hardyman *et al.*, 2019), specific features of the service offering (Patricio *et al.*, 2008) and the social contexts in which they are embedded (Edvardsson *et al.*, 2011).

6.1.1.1 The service users' value: Experiential, transformative and evolving

In line with the arguments of Hardyman *et al.* (2019), findings of this study suggest that service users' experience different paths of value creation. Therefore, within inclusive arts programmes, multiple actors' motivations, expectations and desired outcomes co-exist, conditioning the users' perceptions of the value created within the service offering (Heinonen and Strandvik, 2015).

For instance, some participants were engaged in the programmes mainly for recreational purposes, while others to acquire valuable skills aligned with their professional aspirations. Findings suggest that the whereas former group (observed at all case studies) will value more the hedonic and social aspects of the service experience, the latter (seen primarily at ITC and to a lesser extent at VAO an IMO) will give more importance to the artistic capabilities developed in the long-term. These are also manifested in achievements such as winning awards and recognition, presenting their work in renowned theatre venues or art exhibitions, selling their artwork, or securing professional engagements in other arts organisations.

Overall, findings of this research concur with the view that instead of focusing the understanding of value solely on the evaluation of the outcomes of art activities, studies must also acknowledge the importance of the experiences lived by the relevant actors involved in the offering (Harkins *et al.*, 2016). Although this approach may still fail to 'capture the elusive essence of the arts' (Daykin *et al.*, 2017, p. 133), it does contribute to the debate of the nature of value in inclusive arts programmes, illustrating the wider benefits facilitated by the service experiences.

As presented in sections 5.1.2, 5.2.2, 5.3.2 and 5.4.2 of the previous chapter, this research illustrated the actors' views about the value facilitated by inclusive art programmes. Based on these perceptions, it can be argued that both outcome-based and intrinsic benefits emerging on participants were closely attached to the artistic experiences lived during service encounters (Harkins *et al.*, 2016; Levy *et al.*, 2017). These benefits are not limited to the *here-and-now* of the service experience (Paswan and Guzmán, 2017) but serve as "*transformational catalysts*" (Anderson *et al.*, 2013, p. 1208) that enable the emergence of long-term value in the service users and other actors engaged in the offering.

6.1.1.1.1 The value of creative experiences

Regarding the short-term or immediate benefits experienced by service users, findings suggest that one of the main reasons that keep service users engaged it is the fun and joy they experience while attending a workshop session. These findings emerged across the four case studies and are consistent with evidence reported in previous research in the Arts and Health literature (e.g. MacPherson *et al.*, 2009; Levy *et al.*, 2017; Dowlen *et al.*, 2018; Secker *et al.*, 2018).

The acknowledgement of the hedonic components of a service experience as important value creation outcomes (Kuppelwieser and Finsterwalder, 2016; Sharma *et al.*, 2017), highlights the transformative power that inclusive arts programmes can have in its service users by enabling them to develop their capability to play, enjoy, and be creative. Although these capabilities are widely recognised as crucial for a person's human development (Nussbaum, 2011), people with additional support needs found themselves with limited opportunities to develop these in their daily lives (Levy *et al.*, 2017).

Similarly, a common theme emerging across case studies relates to the positive effects on the service users' wellbeing facilitated by the welcoming and supportive environment they find in inclusive arts programmes. Service users find themselves in a place where they feel valued as individuals, accepted, and included. Hence, and in line with previous studies (e.g. Goddard, 2015; Harkins *et al.*, 2016; Kelson, Phinney and Lowry, 2017), it can be argued that the social aspects surrounding a service experience are not only an enjoyable aspect of the offering in itself (Rosenbaum, 2006) but also relevant provide a suitable platform for the improvement of the service users' eudaimonic wellbeing (Sharma *et al.*, 2017).

Furthermore, the value outcomes emerging within the service experience also serve as a basis for the emergence of further benefits in the long-term (Previte and Robertson, 2019), both in terms of personal growth and the development of valuable capabilities that transcend the practice of a given art form. Findings suggest that these benefits were facilitated by the positive reinforcements that participants receive when doing the activities, especially when tutors and peers celebrated their achievements. These moments are preserved as good memories in the participants' and carers' minds, triggering positive emotions in the future (Helkkula *et al.*, 2012).

For instance, the theme: *personal growth* emerged as a relevant category for the service users in three of the four case studies. Although the specific manifestation of these value outcomes slightly varied among IMO, ITC and VAO's users, in all cases these were related to enhancements on the service users' self-esteem and self-confidence. Dimensions which are also acknowledged by previous research conducted in similar contexts (e.g. Schlosnagle *et al.*, 2014; Kim *et al.*, 2015; Levy *et al.*, 2017).

It is important to note that, given the nature of the symptoms of dementia, in DOW the theme: *personal growth* did not emerge as a relevant category per se. Yet, respondents reported positive effects on the service users' eudaimonic wellbeing, mainly thanks to the increased social interaction and stimulation they experience during the weekly workshops. These findings are consistent with results of studies conducted within the arts and healthcare literature, that highlight the power that arts programmes have on tackling the dementia sufferers' social isolation while helping them to maintain mentally and physically active (e.g. Kinney and Rentz, 2005; Camic *et al.*, 2019; Hunt *et al.*, 2018; Kelson *et al.*, 2017).

6.1.1.1.2 Developing capabilities

Regarding the development of service users' capabilities, it can be argued that the programmes here studied, facilitate the development of artistic abilities and transversal skills that help them to navigate other aspects of their daily lives.

These outcomes were shared amongst most participants engaged in the programmes. However, its enaction took multiple forms depending on the art form practised, the focus of the programme and the age and disabilities of the service users. Yet, most service users had the opportunity to gain confidence in practising a specific art form or technique and feel comfortable showing their work to others.

These findings are consistent with those of previous studies that have demonstrated the positive effects of creative expression on people's personal and professional development. Particularly, those linked to improvements on the users' future aspirations (Levy *et al.*, 2017) as well as their abilities to socialise (Harkins *et al.*, 2016), concentrate for more extended periods (Hunt *et al.*, 2018), work collaboratively with their peers (Goddard, 2015) and think creatively (Schlosnagle *et al.*, 2014).

Additionally, some service users engage in inclusive arts programmes aiming at taking their practice to a more professional level (Boeltzig *et al.*, 2009). ITC could be regarded as the

most professionally-oriented programme of the four case studies. In this case, all service users are expected to perform for theatre audiences (in ticketed shows) and therefore to commit to an intense work schedule and professional attitude towards the activities undertaken. These cases were also seen, to a lesser extent at VAO, where some individuals work went beyond the programmes' weekly activities and present their work in art exhibitions and special events, sell their creations, or are commissioned to work on specific projects.

As suggested by previous research, these professional experiences allow service users to gain confidence in their artistic abilities, improve their current skills and raise their professional expectations (Wooster 2009; Schlosnagle *et al.*, 2014; Gjørsum & Rasmussen, 2010). A boost on these positive outcomes occurs when the quality of the work done is recognised, for instance, by being nominated to awards and securing scholarships or artistic residences in prestigious institutions.

Conversely, in the case of those participants facing more challenging health conditions, it can be argued the development of skills is not necessarily conceived as a path for further professional opportunities but as a suitable accompaniment to medical therapies (Nyman and Szmcyska, 2016; Gray *et al.*, 2018). Examples of the above could be the case of children with multiple and profound disabilities engaged at VAO and IMO workshops. For instance, while in the former, service users were engaged in activities that help them to improve their fine motor skills or their ability to concentrate for more extended periods, in the latter they did exercises aimed to improve their communication and expression skills.

Finally, for older participants, workshops provide activities that allow them to maintain active and retain skills that otherwise could be lost (Schall *et al.*, 2018; Tyack *et al.*, 2017). Unsurprisingly, this was notably the case in DOW workshops and to a lesser extent in VAO and IMO, which also welcomed participants living with dementia. Arguably, the activities undertaken in weekly workshops not only contribute to maintaining participants physically and mentally active, not only thanks to the creative activities undertaken but also to increased social interaction experienced in these settings (Burnside *et al.*, 2017; Kelson *et al.*, 2017; Koponen *et al.*, 2018).

A key theme that emerged across case studies and that is worthy of further discussion is the knock-on effect that the value emerging in the service users have on their carers, families

and also in other actors engaged in the service offering. These achievements not only affect service users but also facilitate the emergence of positive emotions in their carers and close circles. This topic is discussed in the next section.

6.1.1.2 Beyond users' value: The knock-on effect on other actors involved in the delivery of inclusive arts programmes.

The understanding of who are the beneficiaries of inclusive arts programmes cannot be limited to the service users engaged in those offerings. As the challenges experienced by vulnerable service users in their everyday lives transcends to their families and close circles (Leino, 2017), so does the transformative outcomes facilitated by inclusive arts programmes (Hunt *et al.*, 2018). Given their close involvement in the service experience (Blocker and Barrios, 2015), this is also the case for the actors involved in the facilitation of the offering (Finsterwalder and Kuppelwieser, 2020), such as tutors, volunteers and, in some cases, audiences and paying customers (Papunen, 2017).

Accordingly, the findings discussed in this section provide evidence that contributes to the debate regarding the locus of value in public services (Dudau *et al.*, 2019). In doing so, it provides support to the idea that instead of being accrued only in the service users, the value of a service offering is also enacted in other actors engaged in it (Eriksson and Nordgren, 2018). These actors will experience it differently and therefore, may perceive different outcomes either individually or collectively as members of a social entity (Eriksson and Nordgren 2018; Cluley and Radnor, 2020).

6.1.1.2.1 Value for users' carers and their close circles

A theme that appeared in all the case studies relates to the value emerging in the service users' close circles. It can be argued that the experiences lived by the service users in inclusive arts programmes have a positive impact on the wellbeing of their carers and relatives directly or indirectly engaged in the offerings here studied (Leino, 2017). Although their involvement in service delivery varied across and within case studies, they were conceived as relevant *beneficiaries* of the services analysed in this thesis.

In all the programmes here studied, carers and relatives experienced positive emotions (such as pride and happiness) when witnessing their loved ones' flourishing creatively. These sentiments can emerge, for instance, while seeing them performing in relaxed sessions at IMO and DOW, being part of a professional theatre production along with the cast of ITC or

appreciating (at home or in art exhibitions) the artefacts created by them at VAO. These findings are consistent with previous studies (Levy *et al.*, 2017; Dowlen *et al.*, 2018) that regard these moments as treasurable memories in the lives of the users' families, even when the service users may not be able to remember those events in the near future (Camic *et al.*, 2019).

It is worth mentioning that when family members actively supported their loved ones during the workshops (as it is the norm in DOW, IMO2 and was noted in some participants at VAO), they are able to co-create memorable moments together, which break with the routine of their relationships, often are conditioned by a patient-carer dynamic (Tyack *et al.*, 2017; Unadkat, Camic and Vella-Burrows, 2017). Moreover, and in line with findings reported by previous studies in the arts and health literature, some of these carers, experience improvements in their caring skills as a result of the activities learnt in the workshops and the enhanced relationships with their loved ones (Marmstål Hammar *et al.*, 2011; Eades *et al.*, 2018).

Finally, carers can find in inclusive arts programmes a place for meaningful social relationships. This was mainly the case in DOW and IMO's programmes that conceived them as relevant beneficiaries of the offerings. Features such as the provision of comfort breaks, lunches, or the mere availability of a physical space to wait while the participants were engaged in the sessions were pivotal in facilitating these interactions. As has been asserted in previous studies (e.g. Gray *et al.*, 2018; Schall *et al.*, 2018), the inclusive spaces facilitated by PSOs enable people to find support from peers facing similar challenges in their lives as well as from the artists and tutors engaged. These instances of recreation represent an escape on their routines that help to alleviate the burden of care and facilitate the development of friendship relationships.

6.1.1.2.2 Value for workshop facilitators

As illustrated in chapter 5, particularly in sections 5.1.4, 5.2.4, 5.3.4, and 5.4.4, most workshop facilitators were professional artists. While some of them had previous experience working with people with additional support needs, others were taking their first steps in this line of work, as part of their career development journey.

As theories of service staff engagement suggest, the tangible and intangible rewards perceived by the value facilitators play a fundamental role in their motivation during service encounters (Hoffman and Bateson, 2017). Overall, it can be argued that despite the unstable labour conditions in the arts and cultural industries (Barker *et al.*, 2009; Varbanova, 2013), the extrinsic rewards (Hoffman and Bateson, 2017) such as the salaries perceived for their work in the regular programmes, and in occasional *gigs*, were not necessarily the main factors that kept artists engaged within inclusive arts programmes. In other words, the value emerging within the facilitators cannot be reduced to what the service logics label as *value-in-exchange* (Vargo and Lusch, 2004). On the contrary, it can be argued that service encounters also have a transformative effect on those facilitators directly engaged with the service users in the delivery of inclusive arts programmes (Anderson and Ostrom, 2015).

In the long-term, these uplifting experiences contribute to enhancements on the facilitators' wellbeing (Edgar *et al.*, 2017) while at the same time allows them to keep developing their abilities as inclusive arts tutors (Broome *et al.*, 2019; Papunen, 2017). Findings suggest that the experiences and knowledge gained by professional artists over time, allow them to develop their skills as inclusive arts educators and enhance their career prospects accordingly. For instance, some facilitators gained relevant expertise that enabled them to conduct inclusive art workshops elsewhere either as independent practitioners or within other organisations.

Additionally, tutors perceived that through their work, they were contributing to the service users' personal development and wellbeing (Harrison, 2018). In some cases, the interaction with service users and their families made them reflect upon their careers and personal lives, evoking similar effects of what Anderson *et al.* (2019) denote as fulfilment, kinship and empathy in the context patient-artist relationships in art therapies. For some facilitators, the experiences lived during the workshops were a source of transformation and inspiration (Harrison, 2018) that informed their artistic practice outside inclusive arts programmes, and awakened their interest in embarking in new professional ventures combining a creative and social purpose.

6.1.1.2.3 Value for volunteers

The four case studies here analysed welcomed a diverse group of volunteers, ranging from art students to pensioners and art aficionados, who supported the permanent staff in

delivering the services. Although findings suggest that the benefits emerging within this heterogeneous group varied depending on their background and motivations to engage with the organisations, most of them experienced positive impacts on their wellbeing as a result of their involvement within inclusive arts programmes (Hao, 2008; Ho *et al.*, 2012; Mulder *et al.*, 2015).

In line with previous research, it can be argued that volunteers' age plays a significant role in their motivation to engage with inclusive arts programmes (Okun and Shultz, 2003; Ho *et al.*, 2012; Ariza-Montes *et al.*, 2017). Findings of this study suggest that whereas more mature volunteers did so mainly for altruistic or social reasons (Ferreira *et al.*, 2012), those starting their career development journey also did expect other practical benefits out of the experience (Okun and Schulz, 2003).

For instance, artists in early stages of their professional careers gained valuable work experience and knowledge that enhanced their career prospects (Ho *et al.*, 2012; Willems and Dury, 2017; Windle *et al.*, 2017). This was also the case for students completing internships in the organisations under study (particularly at VAO and IMO). Arguably, these actors also conceived these experiences as instrumental for achieving the requirements of the educational programmes in which they were enrolled, adopting a *means to an end* approach to their volunteering experience (Ho *et al.*, 2012; Ellis Paine *et al.*, 2010).

Conversely, those volunteers not necessarily interested in pursuing a career in the creative industries mostly benefited from the intrinsic rewards facilitated by the volunteering experience (Ellis Paine *et al.*, 2010; Ferreira *et al.*, 2012). For instance, as seen in DOW and ITC, volunteers mainly enjoyed the hedonic and eudaimonic benefits that emerged as a consequence of doing something meaningful and entertaining (Ariza-Montes *et al.*, 2017).

Overall, findings suggest that what motivated volunteers was the chance to support others, being able to actively contribute to their communities (Wilson, 2000; Okun *et al.*, 2013), while at the same time experiencing a sense of belonging with the organisations and the people involved in the service offerings (Tang *et al.*, 2010; Ferreira *et al.*, 2012). Additionally, they valued the opportunities given by programmes' activities, such as sharing with professional artists, performing in renowned venues, appreciating the artwork done within the programmes and engaging in enduring friendship relationships with the staff, participants and fellow volunteers (Greenwood *et al.*, 2018).

6.1.1.2.4 Value for audiences and customers

In some case studies, particularly in ITC and VAO, audience members and paying customers were conceived as relevant beneficiaries of the services provided by the inclusive arts organisations. Conversely, in IMO and DOW, the role performed by these stakeholders were secondary, not playing a critical part in service delivery, besides informal performances, and fundraising events.

The researcher did not directly enquire these stakeholders, which undoubtedly constitutes a limitation of this study. However, this limitation was partially addressed by observing art exhibitions, theatre performances, the revision of documentation (i.e. PSOs internal reports, social media, and critics' reviews published in newspapers), and the testimony of informants within case studies. Based on these sources, it can be argued that these actors enjoy the uniqueness of the creative products offered by these organisations (Minkiewicz *et al.*, 2016) and feel connected with the purpose and causes advocated by the organisations (Russell-Bennett, Wood and Previte, 2013).

Although the value of a creative product developed within inclusive arts programmes is subjectively experienced by each audience member or customer (Chen, 2009; Walmsley, 2013), these artefacts also “embodies what is perceived by the producer to be valued by the audience” (Faludi, 2015, p. 48). Therefore, it can be inferred that when people attend a performance or art exhibition or buy an artefact, they create value for themselves (Chaney, 2012; Walmsley, 2013) but also validate the work done by the inclusive arts programmes' participants (Scott, 2010; Markusen and Brown, 2014).

Finally, it is worth noting that in the case of ITC, the company offered performances accessible to people with reduced mobility, hearing impairment and other disabilities. By doing so, the offering is facilitating the emergence of value in people often marginalised from theatre productions (Goddard, 2015; Fisk *et al.*, 2018). This sets the foundations for the enactment of value at collective levels (e.g. advancing the inclusion in the creative industries) as it will be discussed in the next section of this chapter.

6.1.2 Value beyond the micro level

Although the primary data collected in this study mainly pertains to the actors' services experiences, it is worth emphasising that the understanding of the value created within inclusive arts programmes cannot be reduced to the individual benefits enjoyed by the actors involved in the delivery of these offerings (Alford, 2016).

Testimonies of key informants and the revision of secondary sources of data suggest that the value created within inclusive arts programmes transcends the aggregation of the creative outcomes and individual experiences lived within service delivery. A complete picture must also address the value generated in other actors involved in the service offering as well as the broader impact of these offerings in the communities where they operate (Anderson and Ostrom, 2015; Eriksson and Nordgren, 2018).

This shared type of value, denoted as *collective value* (Laamanen and Skalen, 2015; Trischler and Charles, 2019), can emerge either directly in the actors' everyday lives (e.g. enhanced family wellbeing, better work climate) or indirectly on the communities and service systems where these actors and inclusive arts organisations are embedded (Anderson *et al.*, 2013). The discussion in this section will focus on the latter.

Particularly, this section provides a discussion of collective forms of value emerging within the organisational and societal actors whose participation in the service offering does not involve direct contact with the actors during service delivery. This includes actors within the focal organisations' offerings as well as others engaged in the facilitation and delivery of inclusive arts programmes. It can be argued that these actors understand value differently than those engaged at service delivery (Cluley and Radnor, 2019). This can be through the attainment of its organisational objectives, or the potential contribution to the enactment of desired societal values (Bozeman, 2007; Strokosch and Osborne, 2020), resembling what in the public management literature is known as public value outcomes (Moore, 1995; Bryson *et al.*, 2017).

6.1.2.1 Value for meso level actors

For analytical purposes, the relevant Meso-level actors involved in inclusive arts programmes were broadly categorised in three groups. The first group is formed by the organisations offering inclusive arts programmes, here denoted as the focal PSOs. The second and third groups are formed by other organisations working alongside the focal PSOs in the planning

or delivery of inclusive arts programmes, and by those contributing essential resources without being involved on the actual service offerings, respectively.

6.1.2.1.1 Value for the focal organisations

Although the service experiences facilitate the emergence of individual value for organisational actors engaged in the delivery of inclusive arts programmes (such as tutors and volunteers), for the organisation, as a whole, the value created is conceived in collective terms.

Accordingly, the umbrella term *collective value* must also acknowledge enactment of the PSOs purposes, and the attainment of its PSOs' strategic objectives and the promised service outcomes. These value outcomes are fundamental for the PSOs long-term sustainability (Osborne et al., 2014) as well as their operational viability and legitimacy (Moore, 2000)

However, the assessments of value at the organisational level are not limited to the attainment of internal objectives or the measurement performance indicators. On the contrary, these are rooted in the emergence of *real value* (Grönroos, 2015) for the actors involved in the service experiences and other relevant stakeholders (Osborne *et al.*, 2020).

In other words, it can be argued that the emergence of value at the micro level allows organisations to enact their organisational purposes. Particularly, the organisations here studied pursued a hybrid purpose (Brandsen *et al.*, 2005; Battilana and Lee, 2014) comprised of elements of artistic (related to the practice and creative outcomes of a specific art form) and social value (related to the experiences lived by people often marginalised from the arts and creative activities). Although the emphasis given to each type of value varied according to the programme's characteristics and the service users catered, the attainment of both allows the emergence of value at a societal level (Knutsen, 2016), as it will be discussed later in this chapter.

Finally, it is worth highlighting that inclusive arts programmes also facilitate the enactment of transactional outcomes. For instance, these are generated through the employment of art professionals (e.g. artists, set and costume designers, sound engineers, production crews, among others) and the booking of key providers such as venues, catering and transport services, among others. Although the measurement of economic or financial outcomes is not the main focus of the theoretical lenses adopted on this study, these are relevant to

acknowledge as constitute one of the critical dimensions to be assessed by funding bodies, particularly those rooted in the public sector (Creative Scotland, 2016; Jeffcutt, 2000).

6.1.2.1.2 Value for partner organisations and clients

As previously mentioned, the PSOs here studied also offered special services for organisations, that complement their portfolio of core offerings. These programmes are often co-developed with the interested counterpart, tailoring the characteristics of the service offering to the needs of the client organisation and their service users. Accordingly, the value outcomes emerging in these organisations will vary depending on their characteristics, motivations, and the context surrounding their engagement with the inclusive arts programmes. Nevertheless, findings suggest that these actors perceive different types of value depending on the synergies existing between their core service offerings (Eriksson *et al.*, 2019).

Although these organisations are rooted in sectors such as health, social care, education, or the *mainstream* arts, it can be argued that the individual benefits enjoyed by their service users and staff do not differ significantly from those previously discussed in section 6.1.1. At an organisational level, however, it can be argued that the value perceived by these actors relate to improvements of their users' overall service experiences and the achievement of their own organisational purposes (Parkinson and White, 2013; Daykin *et al.*, 2017). For instance, this could be the case of music workshops offered by IMO in schools or visual art programmes offered by VAO in hospitals. In both cases, the users' core experiences (as pupils or patients) are enhanced, and the organisations also perceive a positive impact in terms of their learning or recovery processes, respectively.

Similarly, *mainstream* arts organisations that engage in collaborative projects with inclusive arts programmes can gain practical knowledge about how to incorporate inclusive art methods in their respective organisations (Goddard, 2015). This conveys certain benefits for their facilitators and potential enhancements to the organisations' offerings. For instance, they are able to reach a broader audience/user base or improve their overall reputation and legitimacy before the funding bodies or donors (Knutsen, 2016). Although all organisations welcomed artists from other organisations as guests or co-facilitators in their workshops, this situation was more relevant in the case of ITC, when co-producing theatre plays with *mainstream* theatre companies.

Moreover, those partner organisations that are more detached from the core offerings are also able to enhance their service offerings by engaging with inclusive arts programmes. This may be the case of higher education institutions that send their students to gain work experience at these organisations (particularly at VAO and IMO). Internships undertaken within inclusive arts programmes contribute to enabling the purpose of the educational organisations while positively impacting the students' lives, whose experiences allow the emergence of similar value outcomes as those in volunteers and facilitators previously discussed in this chapter.

6.1.2.1.3 Value for funding bodies and supporters

As inclusive arts programmes are provided free of charge or at a highly subsidised rate to their service users, PSOs should also address the value expected by those stakeholders financially sustaining their offerings (Bryson, 2004; Sargeant, 2009; McGuire, 2012). Funding bodies are, from a practical point of view, the most relevant actors in this regard, followed by individual and corporate donors.

Although these actors are often detached from the delivery of the offerings they support, they do expect the emergence of value in the actors engaged in the delivery and facilitation of the service experience. In this study, donors were not directly enquired by the researcher. However, it can be inferred that their contributions are not only an endorsement of the work done by inclusive arts organisations but also facilitate the enactment of emotional and practical benefits on themselves (O'Loughlin Banks and Raciti, 2018).

In the case of funding bodies, however, the assessments of the value created are conducted in aggregated terms in line with their organisational objectives or the specific requirements of a grant provided (Daikyn, 2017; Trischler and Charles, 2019). In other words, it can be argued that the value outcomes sought by these stakeholders relate to the enaction of collective benefits based on the experiences lived by the actors engaged in inclusive arts programmes (Best *et al.*, 2018), which enable them to fulfil their organisational mandates or purpose (Alford, 2016; Strokosch and Osborne, 2020).

In the context of this research, funding bodies expect PSOs to enact values related to the advancement of equalities, diversity and inclusion in the creative industries and contribute to the community's overall wellbeing. In the case of private funding bodies, these objectives respond to specific motivations or causes advocated by its trustees, whereas in the public

ones this is mandated by macro level actors such as the Scottish Government or national and international institutions (Museum Association, 2013; Warwick Commission, 2015; Creative Scotland, 2016; Scottish Government, 2016).

Given this scenario, it is important to acknowledge that the evaluation criteria of stakeholders may not be necessarily aligned with those of inclusive arts organisations (Parkinson and White, 2013). Yet, due to the power imbalances existing in their relationships (Bennet and Sargeant, 2005), the requirements made by the former may be imposed leading to potential problems in the design and delivery of the service offering (Daykin *et al.*, 2017).

In sum, it can be argued that the understanding of value at the meso level incorporate elements related to the emergence of value for the actors involved at the micro level but also other transactional outcomes more related to the notion of *value-in-exchange* (Vargo and Lusch, 2004). This suggests that the understanding of the concept of value in public service offerings cannot be limited to the measurement of service outputs (Osborne et al., 2013) or the mere facilitation of users' *value-in-use* (Cluley and Radnor, 2020). The interplay of the multiple dimensions of value can be conceived as manifestations of what at the macro level is understood as collective or public value (Stoker, 2006; O'Flynn, 2007). This topic is discussed in the next section of this chapter.

6.1.2.2 Implications for the understanding of value at the macro level

Building on the theoretical premises of the service ecosystems lens, it can be argued that actors engaged at the macro level, such as national governments, policymakers and international institutions, conceive the value created by inclusive arts programmes in terms of the collective benefits emerging within the relevant communities where these offerings are embedded (Petrescu, 2019).

This definition acknowledges the benefits emerging in the actors, directly and indirectly, engaged in the planning, design and delivery of inclusive arts programmes (Eriksson and Nordgren, 2018). However, the understanding of the value created at the macro level cannot be reduced to the mere aggregation of the benefits emerging for the actors engaged in the facilitation and delivery of inclusive arts programmes (Alford, 2016).

As macro level actors' assessments of collective value are often detached from the specific actions undertaken by the actors involved in the service offering (Trischler and Charles, 2019), these are based on the attainment of relevant policy objectives or the addressing of

values deemed as relevant for specific communities or the society as a whole (Bozeman, 2007; Haynes, 2018).

In the context of this study, the collective value created by organisations in the arts and culture sector is recurrently contested in the literature and practice (Holden and Balta, 2012; Scott, 2013). Although most assessment exercises fail to truly represent the value that creative experiences and artefacts have at a collective level (Daikyn et al., 2017), it is agreed that this transcends the aesthetic and symbolic attributes (DeFillippi et al., 2007), having a broader societal impact (Pratt, 2005).

In this regard, findings of this study suggest that inclusive arts programmes contribute in various ways to the creation of value at a collective level beyond the artistic dimension. This is achieved mainly in aspects related to enhancement to people's wellbeing and the tackling of inequalities reigning in the arts and culture sector in Scotland, which are two key policy objectives promoted by relevant macro level actors in the country and internationally (Warwick Commission, 2015; Creative Scotland, 2016).

Firstly, inclusive arts programmes contribute to advance the social inclusion of people with additional support needs. It does so by allowing them to access to creativity and embrace the potential benefits embedded in these experiences (Goddard, 2015). As these opportunities are limited for people with additional support needs in the UK (Warwick Commission, 2015), it can be argued that the mere existence of this offerings plays a pivotal role in fostering the human development of the population (Nussbaum, 2011) and the construction of fairer and more equitable communities (Equality and Human Rights Commission, 2014).

Secondly, the experiences lived by the multiple actors engaged in inclusive arts programmes not only convey benefits for them as individuals, but also contribute to enhancements to the communities' overall wellbeing, health, and quality of life (Roe *et al.*, 2017). The cases studied in this thesis are exemplars of how arts organisations can be a driver of societal wellbeing (Whelan, 2015; Daykin *et al.*, 2017) either on their own or by integrating their offerings with actors embedded in other sectors such as health, education and social services (Parkinson and White, 2013).

Thirdly, the impact that inclusive arts programmes have in the economy constitutes a relevant value dimension to consider at the macro level (Bakhshi *et al.*, 2015). Although an

excessive focus on the attainment of these outcomes may obscure the primary purpose of the inclusive arts programmes here studied (Evans, 2000), it can be argued that they contribute to the economic activity both in the short and long-term. In the short-term, they do so by directly through the generation of employment opportunities for artists (Jeffcutt, 2000) and indirectly by hiring specialist services from suppliers catering to arts and cultural organisations (Bakhshi and Cunningham, 2016). On the other hand, findings suggest that the experiences lived by both service users and facilitators support the development of relevant capabilities (Nusbaum, 2011), that enable them to enhance their labour prospects and professional contributions in the arts and culture sector or elsewhere.

6.1.3 Reflections on the multiple dimensions and beneficiaries of value

As discussed in this chapter, the understanding of the concept of value in the context of inclusive arts programmes cannot be restricted to the benefits emerging in the service users or the achievement of PSOs internal objectives (Cluley and Radnor, 2019; Strokosch and Osborne, 2020).

The acknowledgement of other actors as relevant beneficiaries of a service offering, and the impact that public service offerings have on society (Alford, 2016) challenges the premises of the Service Logic (Grönroos, 2019), and to some extent, of earlier versions of the PSL (Osborne *et al.*, 2013), that centre the understanding of this concept on the value emerging in the service users (Eriksson and Nordgren, 2018; Dudau *et al.*, 2019; Cluley and Radnor, 2020).

Accordingly, findings of this study support the arguments of Dudau *et al.*, (2019, p. 1591), who claim that “a systems’ view of public services, one where value is co-created between stakeholders and where it is little or no ‘objective’ measure of value” allows a more accurate representation of the complex nature of this concept in the context of public service offerings. Building on this premise, figure 6.1 summarises the key dimensions and beneficiaries of value at the different levels of a conceptual public service ecosystem (Petrescu, 2019).

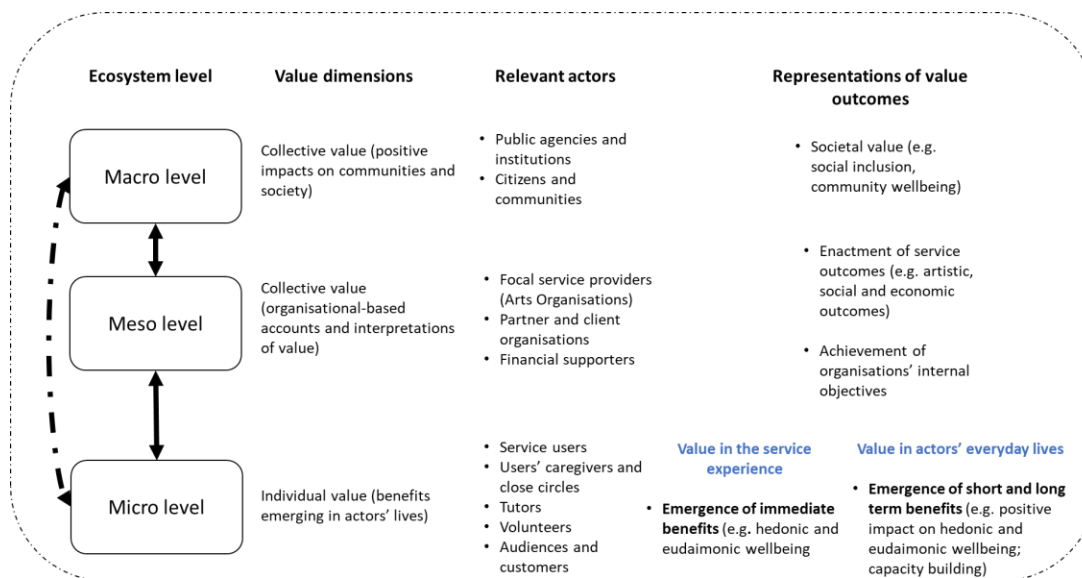


Figure 6.1 Summary of the multiple beneficiaries and dimensions of value in inclusive arts programmes

As shown in figure 6.1, the understanding of value at the micro level, resemble what Grönroos (2015) considers as *real value*. This is, conceived in the form of individual benefits emerging in the actors engaged in service delivery. Individual value emerges in the form of immediate benefits during service experiences and then keep developing in the actors' everyday lives the form of short and long-term benefits (Heinonen and Strandvik, 2015).

In contrast, at the meso level, value is conceived in aggregate terms. This is, as measurements or interpretations of the value created at the micro level and its effects for the relevant organisational actors involved in the facilitation of the service offering (Strokosch and Osborne, 2020). Although the understanding of meso level value entails an internal orientation, for instance, in terms of the attainment of the PSOs' internal objectives, it also has an outward orientation. Externally oriented representations of meso level value are embedded in the assessment of the service outcomes facilitated by the organisations either to their service users or relevant stakeholders such as partner organisations, clients or financial supporters (Best *et al.*, 2018).

Finally, at the macro level, value understandings are focused on a societal level. Hence, interpretations of value become more abstract and difficult to measure (Dudau *et al.*, 2019), as these are based on collective sensemaking processes regarding the aggregate outcomes and long-term impact that inclusive arts programmes facilitate in local communities and the society as a whole (Alford, 2016). Although policy instruments can measure aspects such as

social inclusion or overall community wellbeing, these quantitative (and impersonal) accounts are not necessarily a reflection of the value lived by the actors engaged in the service offerings and also fail to capture the subjective value inherent to the work in the arts and creative settings (Daykin *et al.*, 2017)

The first part of this chapter discussed the multiple understandings and beneficiaries of value within inclusive arts programmes. In other words, contextualised what value means in the context of these service offerings. In line with the research questions guiding this study, the chapter continues with a discussion regarding the processes underpinning the creation of value within inclusive arts programmes.

6.2 UNDERSTANDING VALUE CREATION PROCESSES IN INCLUSIVE ARTS PROGRAMMES

This section addresses the second research question of this study, which is: What are the processes underpinning the creation and destruction of value in the context of publicly funded inclusive arts programmes?

In line with the abductive research strategy adopted in this study, the overall structure of this section was informed by the understanding of value creation processes from a service-based perspective (Gummerus, 2013; Osborne, 2018; Petrescu, 2019) in combination with relevant theories that served to analyse the findings reported in chapter 5.

Accordingly, in this section, the author presents a discussion of the activities and resources contributed by the relevant actors engaged in the creation of value in inclusive arts programmes. In doing so, he reflects on topics such as the agency of individual and organisational actors in such processes, and the challenges faced by inclusive arts organisations while integrating resources with service users and other relevant actors engaged in the facilitation and delivery of their service offerings.

The discussion presented in this section allows reflecting upon the suitability of existing frameworks in the public management and service management literature for the understanding of the processes of value creation in the context of public service offerings. Thereby, serves as the basis to address the third research question guiding this thesis, which is: How do the findings of this study could help to refine the theory of value creation in public services?

6.2.1 Foreword to the application of service-based frameworks as a lens to understand value creation processes in public service offerings

The discussion presented in the previous section of this chapter highlighted the multidimensional and emergent nature of the value emerging in inclusive arts programmes. These aspects are often obscured by traditional theoretical approaches in the public management literature, particularly those conceiving service users as passive consumers of a service offering. This is usually the case of studies based on the measurement of service outcomes (often adopting an NPM mindset) or adopting a Public Value approach, which emphasises the political and organisational processes over the service experiences lived by both users and providers (Bartels, 2013; Strokosch and Osborne, 2020).

In line with the theoretical framework guiding this research, this section departs from the assumption that the application of a service-based approach to understanding value creation can offer a more comprehensive representation of the activities, actors and resources involved in the creation of such value (Gummerus, 2013).

Accordingly, in the context of this study, the discussion regarding the processes underpinning the creation of value adopts a bottom-up approach, placing special attention to the integration of resources amongst the relevant actors engaged in the facilitation and delivery of inclusive arts programmes (Kleinaltenkamp *et al.*, 2012). Although the emphasis is placed on the service experience level, the analysis also addresses the relationships between these processes and those occurring at different levels of a conceptual public service ecosystem (Petrescu, 2019; Strokosch and Osborne, 2020). To be more precise, this research adopts a *limited public service ecosystem* approach towards the analysis of this phenomenon (Engen *et al.*, 2020).

It is worth noting that the discussion on this chapter also acknowledges some of the constructive critiques made by public management scholars regarding the application of service-based frameworks to understand value creation processes in public services (e.g. Alford, 2016; Eriksson and Nordgren, 2018; Cluley and Radnor, 2019, 2020; Dudau *et al.*, 2019). Particularly, by not limiting the understanding of these processes to the creation of user or consumer value, as suggested by the Service Logic (Grönroos, 2019) or emphasised in earlier versions of the Public Service Logic (Cluley and Radnor, 2019). On the contrary, it also addresses the relevant processes affecting other beneficiaries of public service offerings either at an individual, organisational or societal levels. In other words, those processes that

in the service logic are regarded as value facilitation (Grönroos and Voima, 2013), here are also conceived as drivers for the creation of value for other individual and collective actors (Alford, 2016; Cluley and Radnor, 2019). This analytical lens also enables the discovery of processes that transcends individual actors and levels of the service ecosystem, as will be further discussed in this chapter.

Moreover, the discussion here presented also acknowledges the PSOs' purposes and the role that other stakeholders play on determining the nature and processes of the value created (Osborne and Strokosch, 2020; Cluley and Radnor, 2020). In doing so, it reveals the emergence of several issues and challenges, mainly caused by actors' competing perceptions regarding the definition and determinations of value (Best et al., 2018).

In this research, the overall analysis of value creation processes is conducted in terms of the resource integration processes occurring between *generic actors* (Lusch and Vargo, 2014). However, for the sake of conceptual clarity, the service users are conceived as the primary beneficiaries of inclusive arts programmes. Accordingly, the other actors directly or indirectly engaged in the programmes here studied are considered as secondary beneficiaries of the service offering. This nomenclature was based on the premises of service-based frameworks to understand value creation in public services. As Osborne (2018) argues, the aim of most public service offerings entails improvements on the wellbeing and capacities of the individuals using these services (i.e. the service user, citizens).

Although prioritising one group of actors over others may be problematic (Cluley and Radnor, 2020), this is not intended to resemble the adoption of a market-orientation towards the processes of value creation in public services (Grönroos, 2019). The distinction between primary and secondary beneficiaries is made exclusively for analytical purposes as a means to acknowledge the multiple beneficiaries and dimensions of value while not falling on the trap of conceiving value in a metaphorical sense (Grönroos and Gummerus, 2013), meaning everything and nothing at the same time (Rhodes and Wanna, 2007; Grönroos, 2011).

The discussion presented in the following sections of this chapter is based on the analysis of the resource integration processes performed by the relevant actors engaged in the facilitation and delivery of inclusive arts programmes. Although the public service ecosystem lens is used as a guiding analytical framework, its premises will be complemented

and extended by incorporating insights from theories developed within the public management literature and in other disciplines of the social sciences.

6.2.2 Value creation processes at the micro level: The transformative power of service experiences

As discussed in section 6.1, the programmes here studied contributed to the emergence of short- and long-term benefits for the actors engaged in the delivery of the service offerings. Regardless of the specific characteristics and art forms practised in each programme, respondents emphasised the transformative power (Anderson and Ostrom, 2015) that these service experiences had in them.

Specifically, these positive transformations (Anderson *et al.*, 2013) were conceptualised in the form of positive impacts in the actors' hedonic and eudaimonic wellbeing and the potential development of creative and transversal capabilities in them. Although these transformative processes are inherently subjective and individually experienced by each actor (Blocker and Barrios, 2015), they also lead to the emergence of collective benefits (Osborne *et al.*, 2015; Frow and Payne, 2019).

As the details regarding the value outcomes emerging in the actors engaged in the service experience were addressed in section 6.1.1, this section will focus the discussion on the elements conditioning the actors' capabilities to create value during service delivery.

6.2.2.1 Factors sustaining and shaping the resource integration processes

Edvardsson *et al.*, (2014, p. 297) conceives resource integration processes as “cooperative and collaborative processes between actors, leading to experiential outcomes and outputs, as well as mutual behavioral outcomes for all the actors involved”. Inherent to this definition is the assumption of harmonic interactions among all the parties integrating resources (Mustak and Plé, 2020) and the willingness of these actors to engage in such processes (Taillard *et al.*, 2016). However, in the context of inclusive arts programmes, such assumptions can be troublesome, particularly due to the barriers that service users face while interacting with service providers.

Accordingly, the empirical context of this study challenges some of the central tenants of the service marketing logics (Grönroos and Gummerus, 2013), and to some extent of the PSL (Osborne, 2018). Particularly those conceiving service users to be fully capable of integrating resources which service providers (Kleinaltenkamp *et al.*, 2012). In this regard, findings of this study concur with the critique made by Johns and Davey (2019), regarding the assumed agency of service users while engaging in value creation processes and navigating complex service ecosystems (McColl-Kennedy and Cheung, 2019).

As argued by Giddens (1984, p.8), “agency refers not to the intentions people have in doing things but to their capability of doing those things in the first place”. Similarly, Sen (1985, p. 203) coined the concept of agency freedom, which “refers to what the person is free to do and achieve in pursuit of whatever goals or values he or she regards as important”. These two definitions of agency hold relevant implications for the understanding of value creation processes in the context of inclusive arts programmes or, more generally, in offerings involving service users who face barriers to interact with service providers (Dickson *et al.* 2016; Fisk *et al.*, 2018).

Undoubtedly, the service users’ motivations and current capabilities will have direct implications on the way they approach the resource integration processes during interactive service encounters (Davey and Grönroos, 2019). As previously discussed, the motivations behind users’ engagement in inclusive arts programmes varied across and within case studies. While some service users were eager to develop their artistic skillset, others were more attracted by the eudaimonic and hedonic outcomes facilitated by creative experiences.

From a macro level perspective, it can be argued that Scotland’s disability policies, which are based on personalisation, do provide more freedom and choice to the users of inclusive arts programmes (Levy *et al.*, 2017). However, this does not necessarily mean that they have full agency in deciding to enrol in these offerings, let alone to determine what to do or how to do it while engaged in these.

As noted by Johns and Davey (2019) when service users have limited or diminished resources to engage in the resource integration process, they often require the support and mediation of other relevant actors to achieve the desired outcomes of the involvement with the service provider. In other words, these supporting actors play a critical role in value co-creation, and their actions inevitably will shape its related processes (McColl-Kennedy *et al.*, 2015).

This distinction does not seek to disregard the importance of the role that service users with limited resources and capabilities play in resource integration processes (Cluley and Radnor, 2019). On the contrary, it is intended to provide a more accurate contextualisation of the relevant actors involved in the value creation process within inclusive arts programmes. This has implications for the work done by the service facilitators (i.e. tutors, volunteers) and also implies the conception of a broader consumer entity (Lam and Bianchi, 2019), which involves actors who act as mediators between the service users and providers. In the offerings here studied, this role was performed primarily by the users' carers.

Hence, in inclusive arts programmes, carers are not only conceived as service beneficiaries and key decision-makers within the consumer entity (Anderson and Ostrom, 2015) but also as value facilitators within and outside service encounters (Lam and Bianchi, 2019). Whereas at IMO and DOW their involvement in the services was actively encouraged, in VAO this was optional, being required only to participants with more complex and profound disabilities and those who needed a permanent companion to carry on with the activities. Conversely, in ITC carers were not allowed to participate in the workshop sessions. Yet, they played a central role as value facilitators outside service encounters. Mainly, they were responsible for transporting service users to and from the workshop sessions and acted on behalf of the service users in relevant decisions concerning the development of the theatre productions. The latter includes arranging the users' participation in performances outside their hometown or discussing sensitive contents or scenes before their incorporation in the final script of the play.

Similarly, the extent to which other value facilitators (i.e. tutors and volunteers) shaped the value creation processes varied across case studies. In the programmes offered by IMO, ITC and DOW, the service staff acted as leaders of the sessions, closely guiding the activities done by the service users. Conversely, in VAO, the service experience was led by the service users, who worked independently or supported by their carers. Hence it can be argued that in the programmes offered by the first three organisations, workshop facilitators can be conceived as active *co-creators of value-in-interaction* (Grönroos et al., 2015). In contrast, at VAO, their involvement varied according to the requirements of each service user, who had more control over the activities and outcomes of their work (Black and Gallan, 2015).

The selection of any of these approaches to service delivery will determine for the type of resources required and behaviours expected from the service facilitators (Biddle, 1986).

Thereby shape the emergence of potential value for all the actors engaged in the service experience (Mele *et al.*, 2018).

Furthermore, it is worth highlighting the role that practical aspects of the service offering such as the number of participants catered per session, and physical elements of the service environment play in shaping the resource integration processes during the service experience.

The facilitators/participants ratio varied according to each programme's objectives and the level of support required by the users engaged in the offering. Nevertheless, findings of this study suggest that an excess of each party over the other can hamper the quality of the experience for all the actors involved (Broome *et al.*, 2019). In other words, lacking enough facilitators could make participants feeling unsupported and eventually struggling to carry on with the activities of the workshop (Burnside *et al.*, 2017). Conversely, an excess of facilitators in the room can potentially lead to over-supported users, whose freedom to express themselves may be restricted, and eventually feeling paternalized by the facilitators (Wooster, 2009). These two extreme scenarios also are detrimental for the enaction of value in tutors and other actors facilitating the service experience (Secker *et al.*, 2017), either because they feel overwhelmed by the demands of the users or without much space to support their creative experiences, respectively.

The impact that the offerings' physical environment has on the service users' experiences has been widely discussed in the service management literature (Sheng *et al.*, 2016; Beudaert *et al.*, 2017). The tangible aspects of a service offering can affect not only the enaction of its expected outcomes but also hinder the quality of the interactions among the relevant actors engaged in service encounters (Bitner, 1992; Lariviere *et al.*, 2017). Unsurprisingly, and as noted within each case study, those programmes that were delivered in permanent and dedicated spaces (as may be the case at VAO programmes and NOC1), faced fewer practical challenges than those being delivered in external premises, in aspects such as the availability of technical equipment, accessibility of the venues, amenities, among others.

Moreover, a common theme emerging from case studies, regardless of the physical location in which the programmes were delivered, relates to the critical role of that the social atmosphere play as an enabler of value creation processes. In line with findings of previous

studies, it can be argued that maintaining a friendly and supportive atmosphere play a fundamental role in enabling the participants' learning and creative expression (Cope, 2002; Levy et al., 2017), while at the same time fostering positive changes and the development of a sense of community among all the actors involved in these programmes (Harkins et al., 2016; Nyman and Szymczynska, 2016).

Overall, these features of the service offerings facilitate the service users' bonding with their peers and tutors, the emergence of informal support networks among carers, and collaborations between the artists involved in the offering. In other words, it supports the processes of resource integration during the core service experience (Voorhees et al., 2017), discussed in the subsequent section of this chapter.

6.2.2.2 Resource integration processes during service experiences

The resource integration processes occurring within workshops' sessions are critical in enabling the positive transformations in the actors' engaged in the service offerings (Blocker and Barrios, 2015). These transformations do not just occur in discrete service encounters; on the contrary, they respond to iterative and cumulative processes that evolve over time (Azzari and Baker, 2020). In inclusive arts programmes, these processes are rooted on the actors' creative experiences (Taylor, 2005) and facilitated by the continuous engagement of service users in the service offerings, which usually last for more than one programme's cycle. This also enables the developing close relationships with their peers, tutors and other actors engaged in the offering (Harkins et al., 2016).

Hence, it can be argued that during service experiences, the resource integration processes resemble what Nusbaum (2011) conceives as the facilitation of *functionings* in all the actors involved, understanding this concept as "an active realization of one or more capabilities" (Nussbaum, 2011, p. 25). As Nusbaum (2011) asserts, functionings can take multiple forms and are not necessarily end-states. For instance, in the context of inclusive arts programmes, these could be living a healthy life, expressing creatively, playing, experiencing positive emotions, among others.

Findings of this study suggest that the enaction of users' functionings relies on the enjoyment of the creative activities (i.e. creating an artefact or developing a performance) undertaken within workshops (Harkins et al., 2016; Levy *et al.*, 2017). Therefore, it can be argued that the adequate enaction of resource processes occurs when the service users are in what

Csikszentmihalyi (2013) defines as a *flow* state, which is reached when the complexity of the activities done in each session is aligned with the participants' skillset and motivations.

When this balance is not achieved, the resource integration processes can be disrupted for one or more relevant actors (Palumbo and Manna, 2018; Cluley *et al.*, 2020). For instance, and building on Csikszentmihalyi (2013), it can be argued that when the service users feel that the workshop activities are to be too simple or easy to complete, they may feel bored and disengaged from the session. Conversely, if the activities are perceived as overly complicated or unattainable, they may feel anxious and frustrated, triggering their disengagement from the session.

In this regard, tutors and managers play a pivotal role in balancing these two aspects (Levy *et al.*, 2017), while meeting the restrictions posed by the resources available within each PSO (Echeverri and Akesson, 2018). As this is the first study applying a service-based approach to value creation in the context of inclusive arts programmes, no previous frameworks had analysed the processes of resource integration in these service offerings. Consequently, this chapter continues with a presentation of a novel characterisation of these processes based on two main conceptual dimensions: the degree of personalisation of the service offering and the level of support required by service users.

The first dimension refers to what extent the activities conducted in the workshops are customised to the users' individual needs and preferences. The most personalised approaches are those based on individual activities where the service users work independently and receive tailored advice from the workshop facilitators. On the other hand, the less personalised approaches are those based on group work or in the creation of a collective creative product. Arguably, the former approach is more resource-intensive than the second, yet sometimes is the only suitable one to facilitate enriching service experiences to participants that require close support and attention during service encounters (Sangiorgi, 2010; Clarence and Gabriel, 2014). The second approach does not necessarily imply the offer of a standardised service experience to all the users engaged in the programme. On the contrary, the workshops' activities and resources are tailored according to the group's characteristics in order to enable the enactment of collective creative experiences. In this regard, it can be asserted that this approach represents a more inclusive (rather than exclusive) approach to value creation than the creative experiences centred on one individual (Fisk *et al.*, 2018).

The second dimension refers to the degree of autonomy that service users have during service encounters. This is, to what extent they are able to exercise their agency during the delivery of the workshops (Giddens, 1984), and whether they need support from other actors in the process (Johns and Davey, 2019). This holds implications also for the power and control that service users and providers have over the activities shaping the value creation processes in service offerings (Black and Gallan, 2015; Merrilees *et al.*, 2017, Mele *et al.*, 2018) and the resources contributed by each party during these (Hibbert *et al.*, 2012; Sweeney *et al.*, 2015).

The combination of these two dimensions resulted in the development of a typology of six alternative conceptual approaches to value creation processes in inclusive arts programmes, which are illustrated in figure 6.2 below.

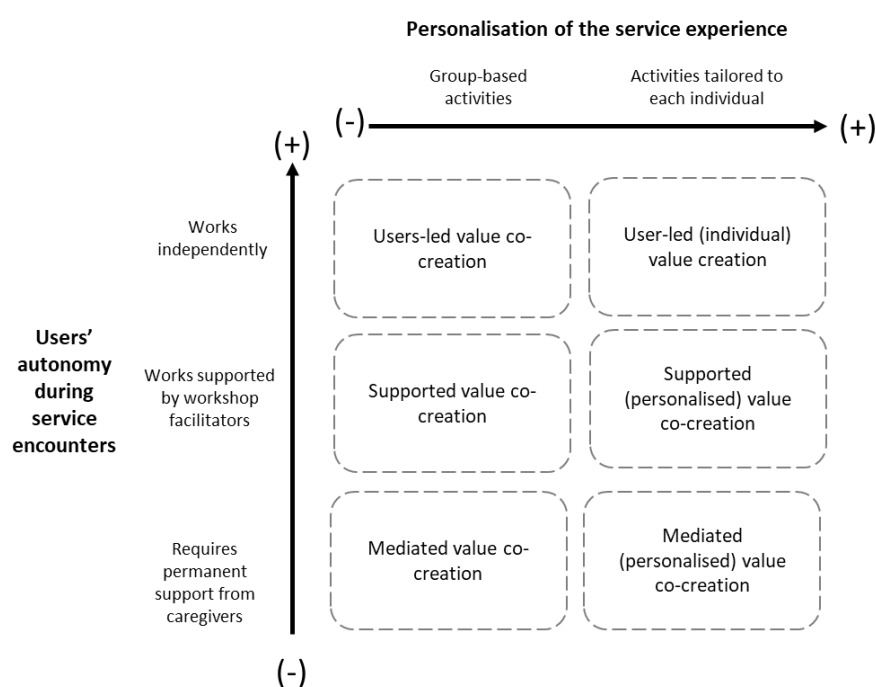


Figure 6.2 Value creation processes during service encounters

The matrix above presented does not seek to generalise but to provide an overview that can help to further the understanding of value creation processes in inclusive arts programmes. It is worth mentioning that these six categories are not mutually exclusive, since the PSOs here studied usually adopted a combination of those within their service offerings.

It can be argued that each of these approaches to value creation represents different configurations of *inclusive spaces* (Levy *et al.*, 2017) that support the emergence of the benefits for all the actors involved in the service experience (Blocker and Barrios, 2015;

Sharma *et al.*, 2016). These inclusive spaces entail structures such as rules, resources, and habits that actors “acquire socially and through experience” (Mele *et al.*, 2018, p. 527), which guide the way they act and integrate resources during service delivery (Edvardsson *et al.*, 2014). However, as Giddens (1984, p. 25) states, “structure is not to be equated with constraint but is always both constraining and enabling”. Accordingly, the specific resource integration practices enacted within each conceptual category will also be shaped by the individual actions, motivations and capabilities of the actors engaged in the offering (Sen, 1985) and other contextual factors surrounding the service experience (Echeverri and Akesson, 2018).

6.2.2.2.1 User-led value creation processes

When the service users are able to work independently, they can lead the value creation processes within service encounters (Grönroos *et al.*, 2015). In highly personalised settings, the participants can work at their own pace, determining what to do during each session, and thereby not relying on the support provided by workshop facilitators or other actors. This high degree of autonomy enables them to have greater levels of control over the enactment of the benefits emerging in during the service experience (Giddens, 1984; Black and Gallan, 2015).

This category was labelled as value creation (rather than co-creation) since it is the only one where the involvement of other actors in the process is optional and only occurs when the service user invites them to engage in the process (Grönroos, 2019). In other words, it is rooted in the understanding of co-creation as a specific type of value creation (Grönroos, 2012) rather than a holistic term to understand value creation processes in service settings (McColl-Kennedy and Cheung, 2019).

Accordingly, workshop facilitators must give enough space to participants to explore their creativity (Goddard, 2015), only intervening when their advice or guidance is required. The correct enactment of this role requires that tutors and volunteers invest sufficient time to understand the preferences and requirements of each service user (Echeverri and Akesson, 2018). This allows them to in order to enable participants’ independence without making them feel unsupported or anxious during the service experience (Csikszentmihalyi, 2013).

Examples of user-led (individual) value creation were seen mostly at VAO's workshops. Particularly at the programme aimed at adults with ill mental health (VAO3). In this programme, the service users attended the sessions without a carer and worked on their personal projects. Most participants worked completely autonomously throughout the whole session, often being immersed in the activities (Csikszentmihalyi, 2013), not requiring the support of a tutor. These users also were responsible for doing all the additional tasks of the workshop, such as preparing all the materials needed in their projects (e.g. paint pots, canvases, brushes, clay) or cleaning their workstations at the end of the session.

As these participants worked in a shared art studio, they were able to interact with their peers and tutors throughout the session. However, the facilitators did not assist them unless required. This flexible approach was also embedded in the structure of each session. For instance, the service users stopped and resumed their work at their own pace. Whereas some participants spent the whole session completing their artwork, others worked in shorter intervals or left the session before its end time.

Service users can also lead value creation processes in group-based service encounters. In these settings, value is co-created among the multiple actors embarked in the achievement of a collective creative outcome (Wooster, 2009; Gallan *et al.*, 2019). This approach to value creation can be embedded in the core of the service offering or only in sections of a particular session. An example of the former can be when two or more VAO participants work collaboratively in special projects to be exhibited in events organised by the organisation or a third party. In these situations, tutors act as advisors, while the participants are the ones in charge of the project.

Therefore, the adoption of a user-led value creation approach to value creation requires tutors and volunteers to trust on the capabilities of their users and empower them to make relevant decisions within their creative processes (Schlosnagle *et al.*, 2014). For instance, by giving them space to explore alternative approaches or decide what works better for them in a given project or for their potential development as artists. In other words, the user has higher levels of freedom and power to exercise their agency during the value creation processes (Giddens, 1984).

Moreover, this approach could be seen (to a lesser extent) in programmes that adopt a group user-led approach only for specific parts of their workshops. For instance, this was observed

within ITC workshops, when the most independent users embarked in improvisations of scenes, proposed games during warm-ups or made recommendations about changes in the script or the execution of scenes of the play. Although these dynamics were not the norm in the programme, they serve to foster the participants' confidence in their acting skills and the bonding among the cast members (Goddard, 2015).

6.2.2.2 Supported value co-creation processes

This category encompasses all those processes based on co-creation activities between the users and other actors involved in the service encounter (Grönroos and Voima, 2013). Although the service users were conceived as the focal creator of value, their engagement on the service experience, sometimes, relied on the support provided by workshop facilitators and volunteers. Accordingly, in these cases the service facilitators adopt a more active role in the value creation processes (Merrilees *et al.*, 2016), sharing the control of the service experience with the users (Black and Gallan, 2015).

Although workshop facilitators encouraged participants' autonomy while doing the session's activities, they were permanently assisting them by providing guidelines and advice while completing their creative projects. This close interaction facilitates not only the development of closer relationships between users and facilitators but also enable artists and volunteers to try different approaches and creative techniques with the participants, and thereby improve their tutorial skills (Broome *et al.*, 2019; Windle *et al.*, 2017). Individual supported value creation processes were mostly observed at VAO1 and VAO2 workshops. In these workshops, participants worked in their own art projects but recurrently requiring the support of the facilitators regarding the use of a particular painting technique, the correct application of materials or the use complex equipment (e.g. ovens for ceramics, screen printing presses, among others).

On the other hand, in group settings, supported value co-creation processes take place in workshops based on the development of collective creative products. In these processes, the service facilitators act as coordinators creative experience, guiding, and supporting the service users in the completion of the activities planned for the session. Given the collaborative nature of the work done in these settings, all the actors involved in the workshop take ownership of the creative products developed (Goddard, 2015; Harrison,

2018), which fostered a sense of belonging among them (Ferreira *et al.*, 2012; Harkins *et al.*, 2016).

Naturally, these approach to value creation implies taking more creative risks than those individually based or tightly controlled by the provider (Schlosnagle *et al.*, 2014; Warwick Commission, 2015), as the harmony of the group dynamics can be challenging to maintain by the facilitators. For instance, some users can feel disengaged from the session, while others may want to lead the activities undertaken. In most cases, the service facilitators maintained a positive group environment by using humour, planning ludic activities and giving space to improvisations that enabled participants to remain engaged and motivated during the session (Levy *et al.*, 2017; Dowlen *et al.*, 2018). Conversely, when tutors were unable to manage the group dynamics, the experience could be disrupted for one or more participants, as will be further discussed in section 6.2.2.2.1.

For instance, at IMO's workshops, this approach was adopted when a group of participants worked in the composition of an original song. In this process they had complete control regarding the melodies and lyrics to be included but received close support from the tutors who acted as music producers, conducting exercises to elicit potential ideas, and making suggestions regarding the musical arrangements of the composition.

Similarly, this approach was adopted by ITC in the development of their theatre productions. Given the nature of the creative product being created, have the provider had more control over the activities undertaken over the service encounter (Black and Gallan, 2015; Papunen, 2017). Mainly, these sessions were guided by the play's script and the decisions made by the director and production team. However, service users imprinted their own voice into the scenes while working alongside professional actors and crew members.

6.2.2.2.3 Mediated value co-creation processes

This category entails of those value co-creation processes that require the mediation of a third party in the relationships between service users and providers (Payne *et al.*, 2008). In the context of inclusive arts programmes, this was usually the case in workshops involving service users with higher levels of support needs, which required not only the active involvement of the service provider but also of their carers. In these contexts, the processes of value creation are not led by the service user but by the other actors involved in the service encounter (Black and Gallan, 2015; Merrilees *et al.*, 2017).

Particularly, the role performed by carers resembles the figure of what Johns and Davey (2019, p. 9) denote as an “apomediary” as they take an active role in supporting the focal service users during the completion of the workshop activities and in exercising their agency during service encounters (Giddens, 1984). In doing so, they voice the users’ needs and preferences towards the provider; in some cases spending the whole session alongside them taking an active part in the creative experience.

The high involvement of carers in the service experience enabled the emergence of several benefits (as discussed in section 6.1.1.2.1). Particularly, those concerning the enhancement of their emotional wellbeing, which is facilitated by sharing creative experiences with their loved ones, the service facilitators and fellow participants and carers (Unadkat et al., 2017). As noted by previous studies, this processes not only help to partially alleviate the burden of care (Gray et al., 2018; Schall et al., 2018) but support the improvement of their caring skills (Eades et al., 2018)

In personalised settings, these service encounters usually take place in triadic relationships (Svensson, 2002), comprised of three generic entities: the service user, the carer, and the facilitator. Although the carers are important actors in the delivery of these workshops, the service facilitators were usually those leading the value creation processes (Merilees *et al.*, 2016), taking more control in defining the objectives and characteristics of the activities undertaken in each session (Black and Gallan, 2015). Accordingly, the staff and volunteers involved in these processes were experienced professionals, being in some cases formally trained as inclusive arts facilitators (Broome *et al.*, 2019; Anderson *et al.*, 2019).

Usually, this approach was adopted in more structured workshops in which the activities required close collaboration between the parties involved in the co-creation of value (Lam and Bianchi, 2019). For example, this could be the case of workshops for young children with multiple and complex disabilities who were engaged at VAO’s and IMO’s programmes. In both cases, the activities undertaken were aimed to develop specific skills through the practice of an art form. Whereas in the former, the carers adopted a hands-on approach working side-by-side with the tutors, in the latter, they take a more mediating role acting as interpreters between the workshop facilitators and the service users (Johns and Davey, 2019).

In group settings, a mediated approach to value co-creation was observed in programmes targeted to both service users and carers, particularly at DOW workshops and some of IMO's offerings. In these cases, workshop facilitators led the session by demonstrating how to perform the activities to the group, so then they will be able to replicate it. Carers, on the other hand, had a dual role as participants and assistants of the service users.

In DOW programmes, the workshop activities were highly structured and planned based on the development of an opera performance to be presented at the end of the cycle. These include rehearsing songs and choreographies as well as the craft of props and part of the performance's scenery. Conversely, at IMO, the activities were mostly musical improvisation exercises and games involving singing and playing musical instruments, which encouraged service users' creative expression without having a specific outcome to achieve at the end of the session or the cycle.

Accordingly, the management of group dynamics is vital for the success of mediated value co-creation processes. However, in these settings, the service facilitators also had to embark the carers into the creative experience, and thereby eventually cope with issues arising between carers and service users (Habel *et al.*, 2017). As observed at DOW and IMO, the group dynamics were usually safeguarded by the relaxed and positive attitude adopted by the facilitators during the delivery of the workshops, which relied on tight coordination among them. This involves a clear definition of the role to perform by each facilitator as well as their empowerment to lead specific sections of the session and take corrective actions when required (Echeverri and Akesson, 2018). For instance, at DOW, each session was led by the workshop director, who was the final decision-maker in matters related to the creative product. Yet, she/he gave space and autonomy to specific tutors to lead specific sections of the workshop. Similarly, at IMO, workshops were always led by one senior tutor who safeguarded the continuity of the activities and engagement of all the actors involved in the session.

As previously noted, the different approaches to value creation during service encounters conveys various risks and challenges that PSOs need to overcome in order to enact the benefits expected from the offerings. When these challenges are not managed accordingly, the processes could hinder the creation of value for the different actors involved and eventually compromise the enaction of the expected benefits facilitated by the service

offerings (Ple and Chumpitaz Caceres, 2010). These issues will be discussed in the following section.

6.2.2.3 Disruptions to the resource integration processes

As it may be expected in experience-based service offerings (Pelletier and Collier, 2018), the resource integration processes occurring during service delivery are rarely exempt from disruptions (Ple and Chumpitaz Caceres, 2010; Laud *et al.*, 2019). These could be even more likely to occur in the context of services catering to service users who face barriers to interaction (Abney *et al.*, 2017; Cluley *et al.* 2020). If these potential disruptions are not anticipated and managed during service encounters, they could potentially hamper the service experience for the service users and the other actors involved in service delivery (Habel *et al.*, 2017; Tomazelli *et al.*, 2017).

It is worth noting that, in the context of inclusive arts programmes, the users' barriers to interaction did not represent a challenge to the resource integration processes per se as they were acknowledged by the service providers and embedded in the design of the workshop sessions (Fisk *et al.*, 2018; Kimbell and Julier, 2019). In other words, the users' additional support needs were embraced by the workshops' facilitators and served as a driving force for the value creation processes (Wetter-Edman *et al.*, 2014; Dietrich *et al.*, 2017).

In most cases, the service facilitators were able to manage the disruptions caused by the service users, which were mainly related to the manifestation of symptoms of their health conditions. In more complex situations, carers acted as containers of these potentially disruptive behaviours. Carers intervention enabled tutors to re-engage the participant on the creative experience, or in group sessions, allowed the rest of the group to keep working on the activities without major distractions.

Nevertheless, on a few occasions, these situations were not managed accordingly, either by the PSOs' staff or the carers, affecting the fluidity of the overall service experience (Jaakkola *et al.*, 2015). As illustrated in previous studies, this could potentially compromise the enaction of the offerings' benefits in the users and the relevant actors involved in the offering, or even lead to diminishments on their overall wellbeing (Williams *et al.*, 2015; Kilian *et al.*, 2019; Zainuddin *et al.*, 2017; Engen *et al.*, 2020).

This section discusses the potential sources of disruptions to the value creation processes during the delivery of inclusive arts programmes. These problems can be caused by a myriad of factors, most of them outside the PSO's control (Echeverri and Skalen, 2011). However, patterns emerging from the empirical data suggest that the sources of potential disruption can be classified based on two main dimensions.

The first dimension classifies the potential sources of disruptions depending on whether they were originated during service interactions or responds to the manifestation of issues triggered beforehand. The second dimension does so based on the actor who provoked the disruption. For analytical purposes, the actors were broadly grouped as members of the user or provider entity. The four resulting categories are illustrated below in figure 6.3. It is worth mentioning that these categories are not mutually exclusive, and problems can simultaneously arise from various fronts. These categories are further explained in the following sections of this chapter.

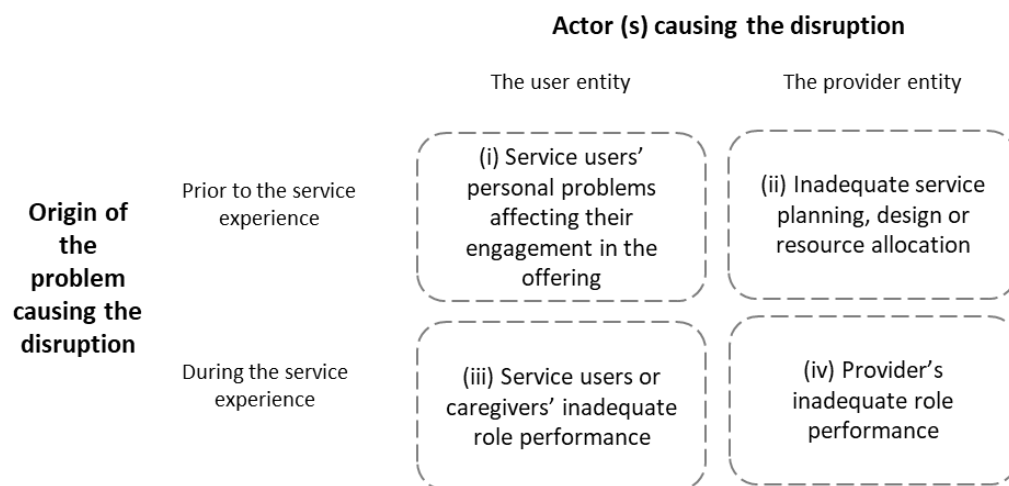


Figure 6.3 Potential sources of disruption to value creation processes during service encounters

6.2.2.3.1 Disruptions caused by participants' health conditions and personal problems

Findings of this study suggest that the challenges faced by the service users in their daily lives inevitably condition their performance as active value creators during service encounters (Abney *et al.*, 2017; Beudaert *et al.*, 2017; Beatson *et al.*, 2020).

For instance, in the programmes here studied, service encounters could become challenging to handle by the facilitators when the service users arrive upset or not in the mood to engage

in the workshop's activities. In these cases, participants usually struggle to immerse in the creative activities (Csikszentmihalyi, 2013), and the dynamics within the session resembled more what Laud *et al.* (2019) denote as processes of resource misintegration. If these processes are not carefully addressed and remedied by the facilitators, the service experience could lead to potential diminishments in the actors' wellbeing (Zainuddin *et al.*, 2017; Engen *et al.*, 2020).

Moreover, service users' personal problems also could compromise their continuity in inclusive arts programmes. This was noted in participants missing several sessions within a cycle or withdrawing the service offering. Generally, these absences are due to a deterioration on the service users' health condition, or the impossibility to get a companion to travel to and from the workshop's venues. Arguably, this lack of continuity not only inhibit the emergence of some long-term benefits in the service users (Palumbo, 2018; Kaartemo and Käsäkoski, 2018) but also hinder the PSOs capacity to effectively allocate resources (such as tutors, volunteers, and equipment) to each workshop session (Leo and Zainuddin, 2017), as will be discussed later in section 6.2.3.2.

Issues like the above described were faced by all the organisations here studied. Nevertheless, these were especially pressing for DOW and ITC. Whereas in the first, the unexpected absences were recurrent and somewhat expected, in the latter, these were unusual since the participants were committed to a strict working schedule. In both cases, absences were particularly complicated when the programmes were approaching their performance date. In this period, staff and service users worked on a tight schedule and relied on services provided by external providers and professional art workers. Thus, managers had little leeway to cope with unexpected absences and minimise its impact on the performance's quality. This was particularly critical in the case of ITC since their productions were performed to paying theatre audiences, whose value creation processes are not necessarily aligned with those occurring among the actors involved in the development of the creative product (Faludi, 2015).

6.2.2.3.2 Disruptions caused by users and carers' actions during service encounters

In line with previous research in the service management literature, findings of this study suggest that issues caused by members within the user entity (Anderson *et al.*, 2013) represent one of the main sources of potential disruptions during service delivery (Bitner *et*

al., 1994; Greer, 2015). Findings suggest that the value creation processes for service users can be severely affected mainly by the manifestation of the symptoms of their health conditions during service delivery, their inability to embrace an active role in the creative experience, or by the lack adequate support provided by their carers during the session (Flatt *et al.*, 2015; Koponen *et al.*, 2018).

This was particularly troublesome in group-based programmes. In these settings the participant's behaviours usually disrupted the planned flow of the activities, hampering the motivation and value creation processes of the other actors involved in the session (Kilian *et al.*, 2018).

The most complicated situations occurred when those participants disengaged from the activities vividly expressed their discomfort in front of the rest of the group. On a few occasions, these actions escalated in minor incidents between service users, such as peers correcting each other, mocking others' behaviours, or voicing their discomfort to the tutors and other participants. These issues mainly occurred in workshops involving children and young people, as was illustrated in IMO and VAO's case studies in the previous chapter (in sections 5.1.5 and 5.3.5 respectively). Additionally, some issues were triggered by the intensity of the activities conducted within the programmes (De Chiara, 1990). This was mainly observed at ITC, where some service users felt anxious (Csikszentmihalyi, 2013) when a scene was not executed as expected, felt unable to embrace their characters or did not grasp the overall context of the play.

When incidents like the above described occurred, tutors rapidly acted and attempted to recover the service experience (Xu *et al.*, 2014) for all the actors affected. This was usually done by providing close support to the actor(s) causing the disruption as opposed to correcting them. To achieve this, the tutors had several strategies such as accompanying the affected participants while doing the workshop's activities, offering them an alternative thing to do, or giving them some time and space to calm down and rest before deciding to continue or not in the session. The only case in which tutors encouraged participants to keep working despite their temporary frustration was ITC, as these somewhat unpleasant experiences were deemed as a natural part of the creative process. Additionally, the ability to work under pressure was deemed pivotal in the participants' development as professional performers (Goddard, 2015).

Another common theme that emerged from case studies relates to the disruptions caused by the lack of personal support provided by carers to some service users. In these cases, carers were non-cooperative during service delivery or left service users (with high levels of additional support needs) unattended for the most part of the session. The only case in which this was not an issue, was at ITC. This organisation has its own team of voluntary support workers that aid those participants that require it, and thus promptly address problems before they escalate to major issues. Yet, as this organisation welcomes participants with lower support needs than those engaged in other case studies, it is less exposed to these type of disruptions during service encounters.

It is worth noting that when service users or carers failed to perform their role adequately, tutors and volunteers found themselves allocating excessive time to solve these problems at the expense of the support provided to other participants who may require their attention. These situations potentially cause boredom and frustration among participants (Csikszentmihalyi, 2013) hindering the emergence of the value creation outcomes embedded in the offerings (McColl-Kennedy *et al.*, 2012; Sauer *et al.*, 2016).

Consequently, it can be argued that when carers failed to perform their role as value mediators or co-creators of value (Johns and Davey, 2019), the overall experience for the service users is affected (Svensson, 2002), hindering the value facilitation processes, and disrupting the potential creation of value at an individual and group level (Eriksson and Nordgren, 2018).

It can be argued that situations like the above illustrated, challenge the assumption made by service-based frameworks (Osborne, 2018; Grönroos, 2019) regarding the service users' agency and capability to embrace an active role in service delivery (Johns and Davey, 2019), which is assumed to lead to harmonious processes of value co-creation (Dudau *et al.*, 2019).

Particularly, in inclusive arts programmes, it is inadequate to assume that the service users and their carers will always engage in hassle-free value co-creation activities (Williams *et al.*, 2015; Palumbo and Manna, 2018). The disruptions experienced can make actors feel overwhelmed in their role (Mattila and Enz, 2002; Davey and Grönroos, 2019), and to potentially experience diminishments on their short-term wellbeing (Sharma *et al.*, 2017). However, these incidents will not necessarily have a negative impact on the long-term (Chowdhury *et al.*, 2016) as they may be pivotal in the development of other central

capabilities (Nussbaum, 2011) related to users' personal growth and professional development (Boetzig *et al.*, 2009; Anderson and Ostrom, 2015).

Finally, it is worth highlighting that some unpleasant experiences for the service users such as the above discussed potentially enable the facilitation of benefits to other actors engaged in the service offering (Plé, 2017). For instance, by allowing tutors and volunteers to practice and enhance their tutorial skills (Broome *et al.*, 2019; Papunen, 2017), such as those concerning the management of users' disrupted behaviours (Habel *et al.*, 2017), the enactment of service recovery strategies (Johnston and Michel, 2008), and the maintenance of an adequate environment for value co-creation (Rosenbaum *et al.*, 2017). This, in the long-term, will enable facilitators to improve their role performance, either in subsequent sessions within the same programme or at professional engagements elsewhere (Windle *et al.*, 2017).

6.2.2.3.3 Disruptions caused by providers' actions outside service encounters

This category entails all the actions undertaken within the offerings' facilitation processes (Grönroos and Voima, 2013) that do not involve direct interactions between service users and providers. Although these issues relate to decisions made by PSOs when planning the workshop session, they do have a significant effect on the quality of the experiences lived by all the actors involved in service delivery (Patricio *et al.*, 2011).

For instance, as noted in the case of ITC, IMO and DOW2, disruptions to the service experience were sometimes caused by issues concerning the physical environment where the workshops are delivered (Bitner, 1992; Rosenbaum *et al.*, 2014). Particularly in areas related to its accessibility and suitability to accommodate participants with reduced mobility or with health conditions that may affect their capability to navigate the service environment and engage in the value creation activities (Menzel Baker *et al.*, 2007; Beudaert *et al.*, 2017).

Similarly, as noted in all case studies, decisions regarding the allocation of resources made at the meso level could lead to disruptions during service delivery. For instance, these were caused by lacking suitable equipment for the session and an imbalance (dearth or excess) between the number of tutors and volunteers per participant, which could hamper the effective facilitation of their value creation processes (Unadkat *et al.*, 2017).

As these issues escape the responsibility of the actors directly engaged in the facilitation of the service experience, more details will be further discussed in section 6.2.3, which covers the relevant organisational processes that condition the creation of value in inclusive arts programmes.

6.2.2.3.4 Disruptions caused by facilitators' actions during service encounters

Although the disruptions caused by the service facilitators were not frequent in the observed case studies, it can be argued that the users' value creation processes can be also be hampered by the actions of the service staff and volunteers involved in the service encounters (Hare *et al.*, 2013; Espersson and Westrup, 2020).

In order to enable the emergence of value in the service users, the facilitators engaged in inclusive arts programmes must carefully balance the autonomy and support given to the participants during service delivery. In other words, they must enable the service users to have more agency (Giddens, 1984) during service delivery but be prepared to support and guide them, so they do not feel frustrated when things do not work as expected or struggle while executing an activity (Flatt *et al.*, 2015).

This approach entails taking more creative risks than those in workshops based on disability arts approaches, which arguably take a more paternalistic stand towards the users' value creation processes (Levy *et al.*, 2017). Accordingly, tutors must be able to cope with more potential disruption during service delivery. However, these incidents are deemed critical in facilitating the users' personal growth and are a central part of any creative experience (Goddard, 2015).

For instance, disruptions to the users' experience were observed in group-based workshops when tutors proposed activities that were too difficult to follow by the participants or emphasised the quality of the task's execution over the participants' enjoyment. In these cases, service users disengaged from the session or felt frustrated with their performance (Csikszentmihalyi 2013, McColl-Kennedy *et al.*, 2015).

When situations like these occurred in IMO or DOW workshops, tutors usually took a step back and attempted to re-engage the participants in the session. For instance, this was achieved by doing more simple activities or providing personalised guidance to those service

users struggling the most. Conversely, at ITC, tutors encouraged participants to carry on with complex tasks until they reach an acceptable standard of performance, or they could not cope with the pressure anymore. Arguably, these unpleasant moments lived by ITC's service users were assimilated as personal challenges to overcome and were deemed a crucial part of the creative experience (Goddard, 2015). Thus, it can be argued that value facilitators used some instances of short-term value diminishment (Hill *et al.*, 2016; Zainuddin *et al.*, 2017) as sources of potential value creation in the future (Chowdhury *et al.*, 2016).

On the other hand, sometimes, the users' value creation processes could be disrupted when tutors or volunteers did not provide them with sufficient support during the sessions. As noted in section 6.2.2.2, this was usually the case when tutors dedicated most of the session to support a few participants struggling at the expense of the attention given to the rest of the group.

Given the unpredictable nature of service experiences in inclusive arts programmes, it would be unfair to claim that the disruptions above described responded to the facilitators' lack of skills to conduct the session (Espersson and Westrup, 2020). On the contrary, these incidents represent experiences that enable facilitators to keep improving their practice in the future, particularly in the case of those beginning their careers as inclusive arts facilitators (Broome *et al.*, 2019; Harrison *et al.*, 2018).

6.2.3 Processes at the meso and macro levels shaping the creation of value

The PSOs here studied relied on the contributions made by multiple organisational and individual actors to set up their service offerings. These actors provided vital resources that, directly or indirectly, enable the delivery of inclusive arts programmes and the PSOs' long-term sustainability. In other words, the interactive value creation processes discussed in section 6.2.2 depend on the previous enaction of other relevant processes, which are often invisible to those individuals engaged at the micro level (Sangiorgi *et al.*, 2017).

As it is not uncommon in the context of charitable organisations, inclusive arts organisations conceived relevant Meso-level actors as critical partners in the realisation of their organisational purposes (Austin and Seitaindi, 2012a). Although partners' contributions varied within and between cases studies, in this thesis, these actors are broadly classified as operational and financial enablers.

Regarding the first group, inclusive arts programmes required the operational support of partners rooted in multiple sectors, denoting the complexity embedded in the planning and design of these service offerings (Pinho *et al.*, 2014; Knutsen, 2016). Examples of the above include partnerships with *mainstream* arts organisations, care agencies, healthcare organisations, disability support networks, educational institutions, research organisations, among others. These partners provided *know-how*, support, material resources, access to physical spaces, and facilitated the recruitment of tutors, volunteers and potential service users.

On the other hand, the financial sustainability of the programmes here studied relied on the funding granted by public agencies or private funding bodies. Particularly, from those supporting the inclusion of people marginalised from the arts and culture or advocating for social causes aligned with the PSOs' purpose. While PSOs also generate revenue from donations, corporate sponsorships and commercial activities, these resources were insufficient to cover the organisations' running costs. Specifically, three of the four organisations studied in this thesis relied on the support provided by one or two financial sponsors. Therefore, the financial viability of their programmes was under permanent threat. The only exception was the DOW programme, which is financed mainly by funds provided by its parent organisation, which receives direct support by the Scottish government.

It is worth highlighting that the contributions made by the arts' principal funding bodies transcend the financial resources granted to the organisations, as PSOs' managers conceived these also as seal of legitimacy within the arts and culture sector. This helped PSOs to lever additional funds from other sources and to engage in fruitful partnerships with relevant organisations, particularly those operating on the *mainstream* art scene.

As discussed in section 6.1.2, PSO's Meso-level partners will also expect a direct or indirect benefit in return for the resources contributed to inclusive arts programmes (Frow and Payne, 2011). This poses several implications for the planning and design of the service offerings and the further facilitation of value (Strokosch and Osborne, 2020). Particularly because PSOs' managers must address and balance the, often conflicting, demands and expectations of these stakeholders (Billis, 2010; Knutsen, 2016). The inadequate management of stakeholders' involvement in the service offering could not only be detrimental for resource integration processes at the meso level but also could compromise the enaction of the PSOs' purpose (Osborne *et al.*, 2020) and the further value creation

processes at individual and collective levels (Moulton, 2009; Eriksson *et al.*, 2019). These issues will be further discussed in section 6.2.3.2.

Furthermore, processes occurring at the macro level can enhance or hinder the value creation processes at the meso and micro levels (Beirão *et al.*, 2017; Strokosch and Osborne, 2020). In the context of inclusive arts programmes, it can be argued that the most relevant ones are those concerning policies on the public budget for the arts and culture (Daykin *et al.*, 2017) and social services, that are pertinent to people with additional support needs. Whereas the former potentially affects the resource availability for the providers of inclusive art programmes, the latter does so with the users' capacity to engage in these, and other, service offerings (Flemig and Osborne, 2019; Pearson and Ridley, 2017). More details regarding the role that macro level actors have in shaping the value creation processes are discussed in section 6.2.3.3.

Overall, it can be argued that these processes are vital for financial sustainability and operational viability of inclusive arts programmes. The actions and expectations of macro and meso level actors are beyond the PSOs' control. Yet, their different notions of value need to be addressed in the planning and design of the service offering (Kimbell and Julier, 2019). This directly challenges some premises of contemporary frameworks that place the service user at the heart of service design (Radnor *et al.*, 2014; Trischler and Scott, 2016) often overlooking the relevant processes concerning the enactment of the PSOs' purpose and the creation of value for other stakeholders (Cluley and Radnor, 2020). This topic is discussed in the next section of this chapter.

6.2.3.1 The design of the service offerings and the facilitation of transformative service experiences

As thoroughly discussed in this chapter, the creative experiences facilitated by the four organisations here studied had a transformational power in its service users and other actors engaged in the delivery of their service offerings (Blocker and Barrios, 2015). Accordingly, it can be stated that in inclusive arts programmes, managers did not conceive their service offerings as an end in themselves but a key enabler of positive transformations in individual and collective terms (Sangiorgi, 2011). This holds several implications for the design of their service offerings.

As discussed in section 6.2.2.1, the value creation processes experienced by actors at the micro level can be severely compromised by decisions made by PSOs while planning and designing the service to be delivered. However, it is worth noting that within the design of their service offerings, none of the organisations here studied actively modelled the potential service experiences to be enacted at the micro level (for instance by using tools such as service blueprints, customer journey maps, among others) (Teixeira *et al.*, 2012; Trischler and Scott, 2016). Instead, managers made decisions regarding broad elements of their service delivery systems (Ponsignon *et al.*, 2011) that guided the interactions between participants and the subsequent value creation processes during service encounters (Wetter-Edman *et al.*, 2013).

In other words, it can be stated that although the managers here enquired had a clear idea of the service experiences they wanted to facilitate to its user. This served as general guidelines to follow during the delivery of the service offering as opposed to standardised configurations of activities and resources to be executed by the service facilitators (Radnor *et al.*, 2014).

Moreover, and as it is the case in most charitable organisations, the service users were not the only stakeholders considered while planning and designing inclusive arts programmes (Kimbell, 2011). As PSOs' relied on the contributions of multiple Meso-level stakeholders to setting-up and delivering their offerings, in some cases, these actors exerted a significant influence in the design of specific aspects of the service offerings (Strokosch and Osborne, 2020) and thereby limiting the control that the focal provider has over these processes (Sangiorgi *et al.*, 2017).

These findings challenge the claims of previous researchers that claim that PSOs places their service users at the heart of the planning and design of service offerings (Osborne *et al.*, 2013). Nevertheless, this does not mean that the PSOs here studied were not user-oriented or primarily focused on the fulfilment of their internal objectives or third parties' agendas (e.g. funding bodies, advocacy organisations). On the contrary, it highlights the complexity of the environment in which public service offerings are embedded, and the interconnected nature of their value creation processes, which involve multiple actors across different levels of a service ecosystem (Sangiorgi *et al.*, 2017; Bryson *et al.*, 2018).

Hence, while designing their service offerings, inclusive arts organisations had to align the multiple demands of their relevant stakeholders, in order to enable the correct enaction of the value creation processes (Kimbell, 2011) and avoid potential miscoordinations that can hinder the creation of value for all the relevant actors engaged in the service offering (Laud *et al.*, 2018). In doing so, the PSOs' purpose and organisational values are vital in establishing the boundaries regarding what aspects of their offerings are willing to compromise or not (Patricio *et al.*, 2011; Osborne *et al.*, 2020). These issues are discussed in the following sections of this chapter.

6.2.3.1.1 Decisions regarding the users' experiences during service encounters

Overall, it can be argued that PSOs approached the design of inclusive arts programmes as the setting of the core configuration of resources and activities required to support the enaction of actors' creative experiences while safeguarding the uniqueness of the creative products developed during the workshops. As discussed in section 6.2.2.2, under this approach, PSOs can design and set-up the foundations of the so-called platforms for value creation (Grönroos and Voima, 2013) but the actual value facilitation processes rely, to a greater extent, on in the actions undertaken by the tutors and volunteers engaged during service delivery (Radnor *et al.*, 2014). This flexible approach unlocks multiple paths to fulfil the offering's purpose and the value propositions made to its service users.

It is worth noting that although the PSOs here studied gave great importance to their users' experiences, none of them actively involved them while designing its service offerings (Trischler and Scott, 2016). However, insights from the service users were regularly gathered at formal feedback sessions at the end of each workshop cycle (as done by ITC and DOW) or occasionally through formal methods (e.g. surveys, focus groups) and informal conversations with them and their carers. This information was used mainly for feedback purposes and served as a basis for the re-design of the actual service offerings or the development of new ones.

Findings suggest that the decisions concerning the design of the service offerings were highly determined by the programmes' specific objectives and the level of support required by the service users. Accordingly, value creation processes at the micro level were influenced by the importance given by the PSOs to the creative outcomes of their offerings, the skills to be developed by their participants and the users' enjoyment of the service experiences. The

balance of these three components was a recurrent challenge to address by PSOs' managers (Levy *et al.*, 2017; Harkins *et al.*, 2016).

It can be argued that the programmes aimed at people with profound and multiple disabilities or complex mental health issues, emphasised the users' enjoyment of the service experience and the development of transversal skills over the *quality* of the creative products created. Accordingly, the activities undertaken within these programmes enabled participants to take more risks and express freely using multiple art forms, regardless of the creative outcomes attained in a particular session (Secker *et al.*, 2017). For instance, participants engaged at DOW workshops were not expected to learn something new or master an art technique. The activities there conducted were specifically designed to facilitate the participants' engagement and enjoyment of the session, alongside their peers and carers. Likewise, in VAO and IMO, tutors encouraged participants with dementia or profound learning disabilities to embark in less-structured activities which allowed them to feel relaxed or stimulated.

On the other hand, ITC prioritised the creative outcomes of its service offering, mainly due to the role that theatre audiences play as legitimisers of its organisational purpose and the quality of the work done by its cast members. Hence, the organisation encouraged their primary service users to embrace a professional approach to work (Gjærum and Rasmussen, 2010), performing a hybrid role as service users and service employees, which conveys additional responsibilities and potential tensions (Abney *et al.*, 2017). Accordingly, activities undertaken during service encounters were oriented to the development of artistic skills and the achievement of a desirable *artistic standard*. In some cases, this goal was attained at the expense of participants' enjoyment of the service experience. A skills development approach could also be perceived in VAO and IMO workshops. However, in these cases, this approach was undertaken only with those participants who were willing to take their art practice to a more professional level and sought formative advice while engaged in the workshop sessions.

As discussed in section 6.2.2.2, PSOs' conceived the disabilities and additional support needs of the users as an enabler rather than as an obstacle for the creation of value (Levy *et al.*, 2017). However, aspects related to the limited agency that some users may have during service encounters need to be formally addressed in the design of the service offering (Johns and Davey, 2019). If these issues are ignored, service users may end up feeling overwhelmed

during service encounters (Solomon *et al.*, 1985; Mattila and Enz, 2002), and potentially experiencing diminishments on their short-term wellbeing (Sharma *et al.*, 2017). This, in some cases, requires to carefully plan the role that carers will have during service encounters, as their actions could be critical in the enactment of the service users' value creation processes (Hammar Marmstål *et al.*, 2010). Therefore, it can be argued that regardless of the objectives of the service offerings, the specific features of their design were oriented to support the development of users' *functionings* (Baylies, 2002) by enabling them to perform their role as creators or co-creators of value during service encounters (Grönroos and Voima, 2013).

Thus, the design of the offering also needs to address the role to be performed by the service facilitators. In line with findings of previous studies, the facilitators (most of them professional artists) of the PSOs here enquired were required to escape from the traditional approaches to art education (Goddard, 2015), but not adopting a paternalistic approach (Newsinger and Green, 2017). Accordingly, the definition of their role should be clear enough to ensure the maintenance of an inclusive creative space (Levy *et al.*, 2017) but flexible enough to enable them to perform it according to their personal preferences and professional expertise. This includes being able to anticipate the potential disruptions to value creation processes during service encounters and outline several strategies to recover the experience of the service users and mitigate the emergence of adverse outcomes for all the actors affected (Iyer and Muncy, 2008).

As noted by Fisk *et al.* (2018), the lack of adequately trained staff is usually one of the main sources of exclusion in service settings involving users with additional support needs. Although most facilitators did not have formal training as inclusive arts tutors, most of them learnt how to perform their role while engaged in the offerings or had previous experiences working in similar programmes. The only exception was IMO, which had a mandatory training programme for all the tutors willing to become facilitators in its service offerings. While completing their training, these facilitators worked as volunteers at IMO's programmes.

Finally, the design of the offerings needs to address what Broome *et al.* (2019) define as the practicalities of inclusive arts programmes. As discussed, in section 6.2.2.1, decisions regarding the physical spaces where the programmes are delivered, the equipment required, and the number of participants, carers and facilitators involved per session were crucial for

the correct execution of the activities and the integration of resources during service delivery (Broome *et al.*, 2019; Sweeney *et al.*, 2015).

Besides, findings suggest that the planning and management of the social aspects surrounding the workshops were crucial for the achievement of a positive and supporting service environment (Oldenburg, 1999; Meshram and O'Cass, 2018). For instance, this could be facilitated by the addition of simple features such as allocating enough time for social interactions before the beginning of the session and during comfort breaks, or providing a waiting space for carers not engaged in the delivery of the offering. Additionally, some organisations added extra features to their offerings, explicitly aiming to enhance the socialisation among the relevant actors involved. For instance, at DOW, the organisation provided lunch free of charge for all the actors engaged in the workshop and planned special events for them, such as attending a dementia-friendly opera performance, or suppers and wine receptions at the end of the cycle. Similarly, VAO organised weekly social events at the evenings and cultural tours to locations in Glasgow or across Scotland.

6.2.3.1.2 Addressing other stakeholders' demands in the design of the service offering

When designing their service offerings, PSOs also must address the demands of key stakeholders, such as their financial supporters and operational partners. As their contributions to the service offering are conceived as key in enabling the value propositions made to the service users (Frow *et al.*, 2019), in most cases, these actors also expect some benefits in return which may result in them exerting some influence in the way inclusive arts programmes are designed and delivered.

In order to engage these partners in the service offerings, without hampering the users' value creation processes, the PSOs here studied must carefully craft value propositions to them, establishing the potential benefits to obtain from the relationship and the boundaries of their engagement in the design and delivery of the service offering (Payne *et al.*, 2005). Accordingly, the stakeholders' expectations and requirements were pondered against each other in order to ensure the effectiveness and sustainability of the service offering (Strokosch and Osborne, 2020). In other words, these demands were negotiated and incorporated in the design of the offering only if they did not hinder the value creation processes for the service users and other relevant actors (Sangiorgi *et al.*, 2017).

Stakeholders' demands gain particular relevance when PSOs develop joint programmes alongside partner organisations. For instance, this may be the case of most of ITC offerings, as the company often co-produce its theatre plays with *mainstream* theatre companies. When designing the service offering, both parties must agree on the practical and creative aspects of the production (e.g. script, cast, venue, among others). This includes defining how they will integrate their approaches to work, and the experience of ITC's service users may be affected. This conveys direct implications for the design of the offering in terms of the activities planned, rehearsal schedules, techniques to cope with participants' anxiety during the development of the production and safeguard the achievement of a *satisfactory* artistic standard, among others.

Similarly, this could be the case when PSOs develop tailored programmes for partner organisations (e.g. hospitals, schools, community centres) as these organisations are not conceived as mere clients but as co-creators (or at least intermediaries) of their users' value creation processes (Johns and Davey, 2019). For instance, in the cases of DOW and VAO, these partnerships involved the coordination of practical aspects of the workshops (e.g. venue, duration, equipment available) and made critical decisions concerning the objectives of the programme, the role that partners' staff and users' carers will play in the delivery of the services, among others.

On the other hand, partners more detached from service delivery will have less influence on the design of the offering. Nevertheless, their particular needs may require the formalisation of specific aspects of the service offering before its delivery. This could be the case when PSOs engage in partnerships with educational institutions for the provision of volunteers for their programmes. When designing their service offerings, PSOs must formalise the role to perform by volunteers during service delivery in order to facilitate the creation of value for the service users and also for the volunteers themselves (Mulder *et al.*, 2015). Although this process is subject to the enaction of users' transformative experiences it also requires the negotiation of specific aspects with their respective education institutions (e.g. minimum of hours, responsibilities, characteristics of the tasks allocated, among others.). It is worth highlighting that among case studies, VAO and IMO formally developed tailored programmes catering to arts students as volunteers. These PSOs limited their volunteering positions to higher education students engaged in programmes offered by partner institutions and selected only those candidates whose profile and motivation matched the organisational

culture and purpose (Macduff *et al.*, 2009). This required a clear understanding of the volunteers' motivations and the potential impact that they will have on the users' experiences and value creation processes (Artiza-Montes *et al.*, 2017).

Finally, actors contributing financial resources also can influence the way PSOs plan and design their service offerings (Newsinger and Green, 2017). Although these actors were often detached from service delivery (Bennet and Sargeant, 2005), the provision of funding is usually determined by the programmes' alignment with their strategic objectives, or in some cases, attached to the attainment of specific goals for which the funding was provided. Overall, the meeting of these demands is what makes possible to offer inclusive arts programmes, either free of charge or at a highly subsidised rate to its service users (Paquette and Readelli, 2015; Pasquier and Villeneuve, 2017).

Generally, these funding bodies do not have significant involvement in the design of specific aspects of the service offering. However, in some cases, the allocation of funding may imply for PSOs to tailor specific aspects of their offering design in order to comply with the funders' requirements. For instance, this could be providing access to users from deprived backgrounds, work alongside specific partners organisations (e.g. NHS Learning disabilities health and social care partnerships, public schools) or catering to specific geographical areas, among others.

Overall, evidence from the four case studies suggests that managers are willing to modify aspects of the service offering to appeal to key stakeholders as long as these do not hinder its end-users' experiences or undermine the enactment of the PSOs' purpose (Eriksson *et al.*, 2019; Strokosch and Osborne, 2020). This could represent a challenge for collaboration among the actors engaged in these processes (Laamanen and Skållén, 2015). Mainly, when actors possess competing objectives, incompatible organisational practices, hidden agendas or conflictual views regarding the potential outcomes of the service offering (Page *et al.*, 2015; de Graaf, Huberts and Smulders, 2016). This topic is discussed in the following section of this chapter.

6.2.3.2 Challenges at the meso level and their potential impact on the design and delivery of the service offering

As previously noted, misalignments among Meso-level facilitators of inclusive arts programmes can potentially disrupt the processes of planning, design, and delivery of the service offering. This does not mean that any potential conflict between two or more stakeholders will be detrimental for all the actors involved (Rossi and Tuurnas, 2019). However, when these problems are not promptly addressed, resource integration processes among actors can lead to undesired outcomes at individual, group and collective levels, resembling what in the service management literature is defined as value co-destruction (Prior and Marcos-Cuevas, 2016; Laud *et al.*, 2019).

It can be argued that the PSOs' unstable financial situation is the primary source of potential problems compromising the design, planning, and delivery of inclusive arts programmes. All the organisations here studied financially depended on the contributions of a few key stakeholders. In this vein, the most sensitive cases were IMO, ITC and VAO, as these organisations were sustained mainly by the three-year regular funding granted by Creative Scotland. Although this puts them in a privileged position within the Scottish Creative Industries (Creative Scotland, 2018b), these funds partially covered the organisations running costs. Thus, managers were continually applying to smaller grants, and project-based funds provided by other institutions. This leaves the continuity of their offerings and the mere existence of the organisations at risk (Newsinger and Green, 2017; Daykin *et al.*, 2017). DOW, on the other hand, is funded by the National Opera Company, which receives direct funding from the Scottish government. Therefore, the continuity of the programme depends on internal decisions within its parent company.

Moreover, funding bodies sometimes can limit the organisations' agency in critical decisions concerning the design, planning, and delivery of the service offering. Relationships can be particularly troublesome when managers perceive that the requirements made by funding bodies are detrimental to the enactment of their users' value creation processes (Laamanen and Skållén, 2015).

Challenges usually relate to the assessment of grant applications or the evaluation of the programmes' outcomes (Daykin *et al.*, 2017). For instance, this was the case when funding bodies expected inclusive arts programmes to meet performance targets similar to those required to *mainstream* art organisations, placing excessive attention on metrics such as the

artistic *quality* and economic impact of its creative products, the number of service users served, and audiences reached. In other words, these evaluation criteria not only obscures the transformative nature of inclusive arts programmes but also denotes a disconnection between the evaluators' idea of what is measurable from the reality of the service offering which outcomes are mainly intangible (De Andrade and Angelova, 2020). These differing logics of understanding (Mustak and Plé, 2020) could lead to the design of output-oriented service offerings which can hinder the processes and experiences lived by the service users and other relevant actors engaged in the facilitation and co-creation of value (Levy *et al.*, 2017; Daykin *et al.*, 2017).

The lack of financial stability also hinders PSOs' capacity to recruit and retain suitable value facilitators for the delivery of their workshops. In most cases, tutors and staff involved in service delivery were contracted on an hour or project-basis. Given this, it is not always possible for PSOs to retain them for future versions of the programmes or recruit them for special projects. Although these situations are common in the creative industries (Lindqvist, 2012), the lack of continuity of value facilitators can potentially deter the enactment of long-term outcomes in the end-users, especially those who have been engaged with the PSOs for several years and had developed a rapport with the tutors.

Moreover, value facilitation processes can be hampered when misalignments with partner organisations are not successfully managed and end up affecting critical aspects of the service delivery. These incidents occurred either when several organisations were working together in a specific project, such as in ITC co-productions with *mainstream* theatre companies, or when they were delivering tailored workshops for the partner organisations' end users, as is commonly done by IMO and VAO.

When working in joint projects, issues arise due to misunderstandings about the nature of the inclusive arts organisations and the characteristics of their offerings. PSOs need to clarify the purpose and intended outcomes of their offerings, especially with potential partners that expect them to conduct art therapies or health-oriented work within the workshops, which could deter the users' and artists' creative experiences (Parkinson and White, 2013). In some cases, companies from the *mainstream* arts sector partner-up with inclusive organisations for pragmatic reasons (Newsinger and Green, 2017) such as securing further funding or meet the inclusion and diversity *KPIs* required by their sponsors, which make the relationships

purely transactional, and thereby limiting the enactment of rich and meaningful value outcomes.

Similarly, challenges arise when PSOs overlook the planning and design of the practical aspects of programmes delivered at the client organisations' premises (e.g. hospitals, schools, and community centres). For instance, this could result in lacking the required equipment for the activities, working in non-suitable venues, or not having sufficient support staff available. More complicated issues may emerge when the support staff provided by the client organisation fails to perform their role as facilitators or value co-creators (McColl-Kennedy *et al.*, 2017). This generates similar problems as those occurring during the delivery of PSOs regular programmes, discussed in section 6.2.2.3.

In summary, when these fundamental differences are not settled, problems transcend the managerial realm affecting the experience of the service users and other actors involved in service delivery. However, it is worth highlighting that potential diminishments of individual value at the micro level are not always reflected at the meso or macro levels (Beirão *et al.*, 2017). Particularly, when the assessment of the offering's value is done in aggregated terms, not placing the focus on the individual outcomes enacted in the service users. As previously discussed, this could be the case of a funding body or government agency defining value as the access given to vulnerable people to the arts and assess the outcomes of the service offering based on the number of users' served and other related quantitative metrics.

6.2.3.3 Macro level processes shaping the integration of resources at the meso and micro levels

Processes occurring at the macro level, such as the design and implementation of public policies, the emergence of social trends, or citizens' discussions concerning societal values, affect a service ecosystem as a whole (Frow and Payne, 2019). Therefore, these play a critical role in shaping the resource integration processes of all the actors, directly and indirectly, involved in the planning, design and delivery of inclusive arts programmes (Trischler and Charles, 2019).

Particularly, in the context of this research, policies targeted to users (e.g. social benefits) and providers (e.g. public funding to the arts) affected each actor distinctively. Yet, their effects were interrelated, affecting the resource integration processes at the meso and micro

levels (Petrescu, 2019). Additionally, discussions concerning societal values such as equalities, inclusion, disability and the role of the arts and culture in the society informed the agenda and decisions of relevant actors engaged at different levels of the service ecosystem.

As these processes are collective and not controlled by any specific actor (Bozeman, 2007), it can be argued that PSOs offering inclusive arts programmes act as intermediaries between policymakers and citizens, by interpreting, negotiating, and balancing the value expectations of these stakeholders (Steen *et al.*, 2018; Strokosch and Osborne, 2020) in order to enable the enactment of the collective value outcomes discussed in section 6.1.2.2. Particularly, the organisations here studied have an active role in enabling and advancing the inclusion of people with additional support needs in the arts across local communities (Levy *et al.*, 2017), and thereby playing a pivotal role in the implementation of relevant policies (Young and Warwick, 2017; Kimbell and Julier, 2019) in the Scottish arts and culture sector (Creative Scotland, 2016; Scottish Government, 2019b)

The increasing relevance that the agenda of Equalities, Diversity and Inclusion in the Arts (Creative Scotland, 2016) have been gaining in Scotland, and the broader acknowledgement of the power of creativity as a driver of positive social changes (Newsinger and Green, 2017) have fostered the development of inclusive arts programmes. Especially, considering that policymakers had historically overlooked these issues in the United Kingdom and overseas (Warwick Commission, 2015). In the context of the organisations here studied, particularly VAO, ITC and IMO, these impulses from the policy level have opened more opportunities for funding and collaborations with organisations from other sectors, such as education, health, and social services.

Nevertheless, processes occurring at the macro level also conveys several challenges for inclusive arts organisations and arts organisations in general. As noted in section 2.1, along with austerity policies implemented at a national level, the public budget for the arts and culture has been subject to recurrent scrutiny, cuts, and reforms (Hesmondhalgh and Pratt 2005; Lindqvist, 2012). This has presented practical challenges to meso level actors in terms of their financial sustainability, planning horizons for their programmes and projects, the recruitment and retention of staff and the recurrent need to find new ways of justifying the value of their service offerings beyond their artistic core purpose (Evans, 2000; Parkinson and White, 2013).

In other words, besides the opportunities that reforms bring to inclusive arts programmes, the continuous fluctuating environment in which they are immersed represents a permanent threat to the stability of the organisations' operations (Scott, 2010; Newsinger and Green, 2017) and the actual enactment of the policies objectives (Julier and Kimbell, 2019).

Moreover, the value creation processes of the service users can be seriously influenced by policies that affect their capacity to access inclusive arts programmes. Notably, these policies are not necessarily related to arts and culture but to the social security system and disability support services in general.

As noted in chapter 2, in the UK these policies are based on personalisation, which presents several advantages in terms of the autonomy given to citizens in deciding how and where to access these services but also can be a means to systematically reduce the governmental support provided (Limberly, 2014; Pearson and Ridley, 2017). For instance, in the context of this study, schemes such as universal credit, personal independence payments or other benefits, directly affect users' capacity to engage and afford the services provided by organisations like the ones here studied (Levy *et al.*, 2017; Flemig and Osborne, 2019).

Accordingly, changes in these policies can have a significant impact on the processes occurring at the micro level and need to be appropriately addressed by meso level actors in the planning and design of their offerings. For instance, any potential cuts on the users' personal budgets could result in their withdrawal from the programmes, directly affecting the enactment of the organisation's purposes and the emergence of the collective benefits associated to the service offering. Even though the programmes here studied were offered free of charge or at a highly subsidised rate, the service users have other costs to cover in order to engage with the providers. For instance, expenses related to transport and the salary of the personal carers accompanying them to each session. The organisations here studied partially addressed potential problems in this regard, by securing additional funding that allows them to offer travel grants and further discounts to their service users, particularly to those from disadvantaged economic backgrounds.

Overall, it can be argued that these processes occurring at the macro level contribute to the facilitation or obstruction of the value creation processes at the meso and micro level of a conceptual service ecosystem (Kuppelweiser and Finsterwalder, 2016). Therefore, findings of this study concur with previous research by arguing that the adoption of a service

ecosystem perspective can help policymakers to identify effectively, assess and device policies oriented to meet citizens' needs (Petrescu, 2019). This requires acknowledging how their decisions may influence the processes that service users and other relevant actors experience as active co-creators of value (Mele *et al.*, 2018; Trischler and Scott, 2016) and thereby facilitate the creation of value at an individual, organisational and collective levels.

Also, macro level actors must acknowledge the broader impact of public policies and facilitate the integration among different service ecosystems and enabling the coexistence of multiple and often conflictual understanding of value (Julier and Kimbell, 2019). For instance, this could be done by fostering cross-sectoral collaborations between arts organisations with actors in the health and education sectors (Parkinson and White, 2013), understanding from a bottom-up approach how multiple criteria for value are actually enacted and coordinated by the users and organisations engaged in the delivery of inclusive arts programmes (Newsinger and Green, 2017).

PSO's, on the other hand, must acknowledge their role as mediators between policymakers and citizens, and orchestrators of value for all the actors engaged in their offerings (Strokosch and Osborne, 2020). To perform this role accordingly, managers must regularly monitor changes in relevant policies, assessing the potential impact these could have on their offerings. Eventually, this may require revising and re-framing the value propositions made to the primary beneficiaries and partners engaged at the meso level. As Fisk *et al.* (2018) point out, it is unlikely that issues such as social exclusion can be eradicated from society. However, inclusive arts programmes play their part by "designing service solutions that respond to human diversity and by making resources available" (Fisk *et al.*, 2018, p. 8) to users that otherwise could be excluded from experiencing creativity in their lives, and therefore missing a crucial aspect of their development as human beings (Nusbaum, 2011).

6.3 A CONCEPTUAL MODEL OF VALUE CREATION PROCESSES IN INCLUSIVE ARTS PROGRAMMES

Figure 6.4 below, presents an overview of value creation processes in the context of inclusive arts programmes. Although for analytical purposes, the service users are regarded as the focal actors, the processes here represented are also pivotal for the creation of value for the other relevant actors involved in the service offering.

Overall, it can be argued that inclusive arts programmes enable the enaction of transformative service experiences (Blocker and Barrios, 2015) for all the actors involved at the micro level of a conceptual service ecosystem (i.e. users, carers, tutors, and volunteers). As discussed in section 6.1 these transformative processes can be short- and long-term oriented (Previte and Robertson, 2019), facilitating positive changes on actors' overall wellbeing (Sharma *et al.*, 2017) and contributing to the formation of central capabilities for their personal and professional development (Nusbaum, 2011; Levy *et al.*, 2017).

Value creation processes occurring during the delivery of inclusive arts programmes are embedded in the creative experiences lived by the multiple actors engaged in the service offering (Taylor, 2005). While the creative experiences lived in a given workshop session are self-contained, at the same time they are cumulative and evolve over time shaping the actors' subjective sensemaking of the lived experiences (Goddard, 2015), and their expectations towards their future experiences with the organisations and the potential outcomes facilitated by the service offerings (Kleinaltenkamp *et al.*, 2012). Furthermore, it can be argued that the interactive processes occurring during service encounters unlock the enaction of service users' creative potential while at the same time foster the development and reproduction of social structures (Giddens, 1984) underpinning group-level constructions of what value means in artistic and relational terms (Harkins *et al.*, 2016; Taillard *et al.*, 2016; Erisksson and Nordgren, 2018).

In other words, the creative experiences lived within each session are driving force of the value creation processes in inclusive arts programmes (Harkins *et al.*, 2016; Levy *et al.*, 2015). Accordingly, the role of the creative products developed within each session (i.e. performances, artefacts) cannot be restricted as mere outputs of the programmes, as they also are pivotal enablers of the emergence of actors' value during service delivery (Jones *et al.*, 2015; Vargo, Wieland and Akaka, 2015). Moreover, since actors' engagement in the programmes lasts for one or more cycles (lasting around four months each), the value emerging during service experiences are not necessarily limited to the individual and collective short-term benefits enacted during each session but also shape the emergence of long-term benefits in their everyday lives (Heinonen and Strandvik, 2015).

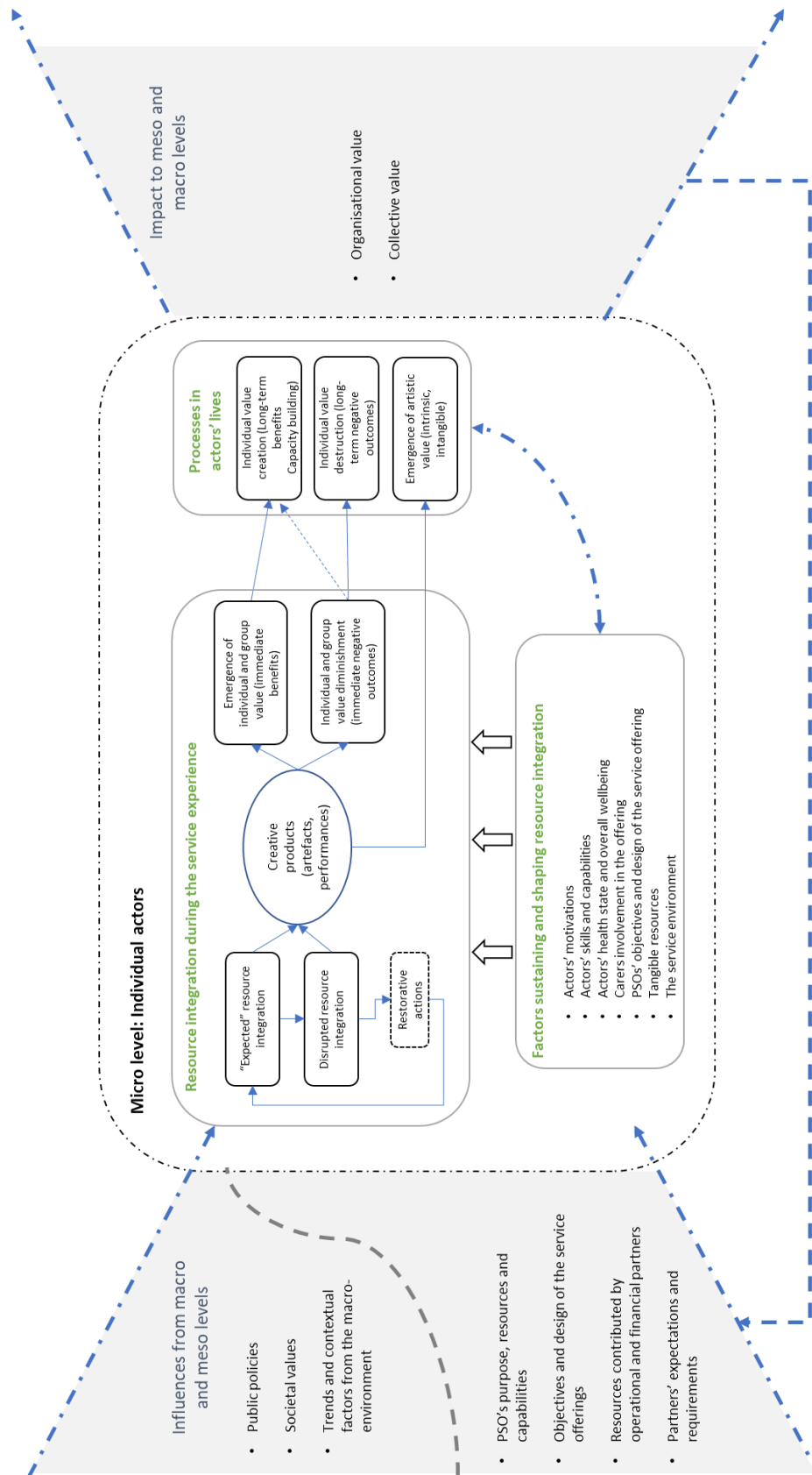


Figure 6.4 Overview of value creation processes in inclusive arts programmes

It is worth noting that, the resource integration processes underpinning the actors' service experiences are inevitably shaped by a combination of factors that, in most cases, escape the control of the service provider (Mustak and Plé, 2020). As illustrated in figure 6.4, these factors respond to the personal characteristics and capabilities of the actors involved in the delivery of inclusive arts programmes, or to stimuli emanated from the macro and meso levels.

As discussed in section 6.2.3, value creation processes in inclusive arts programmes can be seriously boosted or hampered by changes on relevant public policies (e.g. concerning the nation's arts and culture or social security system), societal values (e.g. discussions on inclusion, diversity and equalities) or other contextual elements of the macroenvironment. These factors influence the users' capabilities to access the service offerings (Strokosch and Osborne, 2020) and inform the decisions made by the organisation and other stakeholders when planning and designing the service offering (Mustak and Plé, 2020).

Furthermore, processes occurring at the meso level will also influence the resource integration processes during service delivery. These include decisions regarding the PSO's purpose and objectives of its programmes, the resources required and the potential involvement of partners in the design and delivery of the service offerings. Some of these stakeholders provided critical resources (e.g. funding, equipment) for the delivery of the offering, which gives them significant influence on decisions concerning its design and objectives to be attained. This inevitably adds another layer of complexity in the overall process, as stakeholders' expectations or requirements can conflict with the users' value creation processes (Bryson *et al.*, 2017). Therefore, PSOs' managers were recurrently balancing out these, often conflictual, expectations, which in some cases required to make compromises to the users' value propositions at the expense of those made to other stakeholders (Prior and Marcos-Cuevas, 2016).

Besides the meso and macro level factors sustaining and shaping resource integration during service delivery, managers must embrace in the design of the offerings the disabilities and additional support needs of their service users. As discussed in section 6.2.2, the provision of support to service users was pivotal in the enactment of the expected realisation of the offerings' value creation processes. Whereas in some cases users were able to work independently for the most of a workshop session, in others they required the mediation of

other actors (i.e. carers, tutors, volunteers) in order to exert their agency and engage in the creative experience (Giddens, 1984; Johns and Davey, 2019). In most critical cases, lacking permanent support during service encounters could result in participants' feeling excluded from the service offering (Fisk *et al.*, 2018).

Regardless of the support required by the users and other elements shaping the service experience, it can be argued that an *adequate* enaction of resource integration processes was achieved only when service users were immersed in the creative experience. To achieve this, facilitators must carefully balance the complexity of the workshop's activities with the users' capabilities (Csikszentmihalyi, 2013). This is represented in figure 6.4 under the term *expected resource integration*, which refers to the enaction of value creation processes by adopting any of the six approaches discussed in section 6.2.2.2.

As discussed in section 6.2.2.3, this balance is not always achieved, causing the disruption of the resource integration processes for all the actors engaged in those (Laud *et al.*, 2019). In these cases, facilitators, and sometimes carers, play a crucial role in re-engaging users in the workshop's activities and re-cover the service experience for the temporary disruption (Xu *et al.*, 2014).

When the experience is recovered (from disruptions), the processes return to the "expected resource integration" path, and actors can enjoy the potential emergence of value in the short and long-term. Conversely, when service users' were not able to re-engage in the session, they may experience some short-term adverse outcomes in terms of a diminishment of their overall wellbeing. Moreover, in the long-term, the sum of several negative experiences can lead to their withdrawal from the service offering or the interruption of other activities in their everyday lives (Zainuddin *et al.*, 2017).

However, these potential disruptions do not always lead to negative outcomes in the long-term as they play a crucial role in the development of actors' capabilities in both artistic and personal terms (Boeltzig *et al.*, 2009; Goddard, 2015). Learning from these transitory unpleasant experiences enable actors to enhance their abilities to engage in future resource integration processes with the service provider as well as in other activities of their everyday lives, thereby enabling the potential emergence of value in the long-term (McColl-Kennedy and Cheung, 2019).

Overall, the service experiences of the users here studied are expected to lead to lasting positive effects in their everyday lives (Finsterwalder *et al.*, 2017). As discussed in sections 6.1.1.1 and 6.1.1.2, the benefits enacted during the creative experiences lived at inclusive arts programmes keep emerging outside service encounters in terms of positive impacts on their wellbeing and the development of artistic and transversal abilities (Strokosch and Osborne, 2020). These positive experiences within and outside service encounters will impact future interactions with the same or other service providers, thereby re-shaping some of the factors that will sustain the resource integration processes in future occasions (Kleinaltenkamp *et al.*, 2012).

Although the focus of the analysis was placed on the service experiences rather than the creative products, it is worth highlighting the pivotal role that the latter have as relevant outcomes of the service offering. These may be an artefact (e.g. painting, sculpture, composition) or a performance (e.g. concert, theatre play, choreography), which intrinsic value that does not perish in the service experience and allow the emergence of future value in their creators and the audiences who appreciate them (Jones *et al.*, 2015). The potential impact of creative products is boosted when the work done by one or a group of service users is acclaimed by audiences and art critics or shortlisted for awards and recognitions.

As discussed in section 6.1.2, value creation processes based on individual and collaborative experiences amongst micro-level actors also holds implications for those engaged at the meso and macro levels (Taillard *et al.*, 2016). For instance, as discussed in 6.2.1.1, the creation of individual value also facilitates the creation of value for the providers of inclusive arts programmes, partner organisations and financial supporters involved in the design and delivery of the service offerings and those financially supporting them. Despite the multiple forms of value emerging in the individuals engaged in these organisations, at the meso level, these forms of value were characterised in the form of organisational and collective value. Similarly, and as discussed in section 6.1.2.2, the emergence of individual and organisational value is what drives the creation of value at a societal level. This is characterised in figure 6.4 as the emergence collective value at the macro level, which resembles those value outcomes of what is known in the public management literature as the creation of public value (Moore, 1994; Bryson *et al.*, 2017).

In summary, the conceptual framework developed in this chapter conceives the service users as the focal actors, and the creative experiences lived during service encounters as the driver

for the creation of value for them and others individual, organisational, and societal actors directly or indirectly involved in the service offering.

By integrating the principles of the Public Service Logic with the Service Ecosystems approach, the framework here developed allows gaining a better understanding of the interdependencies amongst the actors and value creation processes within and between different levels of a conceptual service ecosystem (Sangiorgi *et al.*, 2017; Trischler *et al.*, 2019). In other words, it illustrates how actors' actions or intentions will not only determine their own value creation processes but also and affect those of other actors engaged in the facilitation or delivery inclusive arts programmes (Frow *et al.*, 2019). In this regard, findings of this research extend the understandings of value creation processes in public service offerings, proposed by previous studies adopting a service-based approach (e.g. Osborne *et al.*, 2013; Hardyman *et al.*, 2015; Grönroos, 2019), and supports the arguments of recent studies that argue that these must be understood intersubjectively and not only subjectively (Eriksson and Nordgren, 2018; Cluley and Radnor, 2019; Strokosch and Osborne, 2020).

In this line, it can be argued that the actors' actions and behaviours during the facilitation and delivery of a particular service offering enable the generation and reproduction of social structures (Giddens, 1984; Mele *et al.*, 2018) in which its value creation processes are grounded. Hence, the analysis of value creation processes cannot be limited to the actions of any particular actor on the users' or providers' realm but on the multiple factors shaping those processes and its potential value outcomes (Cluley and Radnor, 2020).

In conclusion, the processes represented in figure 6.4 illustrate that neither PSOs nor service users can create or even facilitate value in isolation (Osborne *et al.*, 2016; Bryson *et al.*, 2017). On the contrary, it is their ability to navigate and adapt to changes within the service ecosystems what enables them to continue facilitating the creation of value at individual and collective levels (Beirão *et al.*, 2017; Trischler and Charles, 2019).

6.4 CHAPTER SUMMARY

This chapter has discussed the findings of this thesis by addressing the first two research questions of this study: How do the actors involved in the planning, design, and delivery of publicly funded inclusive arts programmes understand the concept of value? And what are

the processes underpinning the creation and destruction of value in the context of inclusive arts programmes? By doing so, the researcher has set the foundations to address the third research question, which is: How do the findings of this study could help to refine the theory of value creation in public services?

The theoretical framework guiding this discussion resulted from the integration of the Public Service Logic (Osborne, 2018) and the Service Ecosystems perspective (Frow and Payne, 2019) developed within the Public Management and Service Management literature, respectively. By adopting an abductive research strategy, the theoretical framework served as a starting point for the discussion of the empirical findings (Dubois and Gadde, 2002), which were also contrasted with relevant studies developed within the arts and health literature and others focusing on value creation processes involving users with additional support needs.

In so doing, in this chapter, the researcher offered a novel conceptualisation of the processes underpinning the creation of value in inclusive arts programmes from a service-based perspective. Particularly, it discussed critical issues related to the multiple dimensions, beneficiaries and outcomes of value in public service offerings; the limited agency and challenges faced by service users with additional support needs during service encounters; and the role that PSOs and other stakeholders have in facilitating the value creation processes for all the relevant actors directly or indirectly engaged in these service offerings.

The discussion commenced by illustrating the multiple beneficiaries and dimensions of value in these service offerings. In this regard, it is argued that while the understanding of the value created in the service users' realm is pivotal for the design and delivery of inclusive arts programmes, a sole focus on these actors can lead to a limited understanding of the complexity of the concept of value in public service offerings and therefore of the processes underpinning its creation.

Accordingly, the chapter continued by discussing the processes underpinning the creation of value from a resource integration perspective. Although the discussion emphasised those processes enacted at the micro level of a conceptual service ecosystem, it also acknowledged the processes occurring at the meso and macro levels, and the role that these actors play in facilitating the enactment of transformative creative experiences during service delivery. In so doing, a novel typology of processes of value creation in service encounters involving users

with additional support needs was developed, along with a reflection on the role that service disruptions play in the creation or diminishment of value in the long-term and the activities conducted by PSOs and partner organisations while planning and designing the service offerings.

The discussion of these topics served as the basis for the development of an integrative conceptual model that provides a novel representation of the processes underpinning the creation of value inclusive arts programmes. This conceptual model also delineates the contributions made in this thesis, which are discussed in the next chapter.

CHAPTER 7: CONCLUSION

OVERVIEW

This chapter presents the conclusions and contributions of this thesis. It commences by reflecting upon the research questions that guided this study. Subsequently, it continues by discussing the contributions this study offers to theory in the public management literature as well as to policy and practice. The chapter concludes by addressing the research limitations and directions for future research.

7.1 ADDRESSING THE RESEARCH QUESTIONS

As presented in chapter 4, this thesis departed from the following overarching research question: *How can the creation of value be better understood in public services? What are the contingencies and implications for management?*

In order to make this general question more manageable and pertinent to the empirical context of this study, three research questions were developed, being the first one: *How do the actors involved in the planning, design and delivery of publicly funded inclusive arts programmes understand the concept of value?*

This question aimed to uncover and understand the multiple meanings and dimensions that the concept of value has in the context of inclusive arts programmes. This question was formally addressed in section 6.1 of the discussion chapter, which was informed by the testimonies of users' carers, workshop facilitators and PSOs' managers presented in chapter five.

Given the abductive research strategy adopted in this thesis (Dubois and Gadde, 2002), the answer to this question was primarily informed by the lens of service-based frameworks for the understanding of value and value creation processes in service contexts. Specifically, findings suggest that the concept of value in inclusive arts programmes is multidimensional and context-dependent. Hence, its definition and appraisal are inherently subjective, varying across the multiple actors directly or indirectly involved in the facilitation and delivery of these service offerings (Norman, 2001; Edvardsson *et al.*, 2011).

To understand this concept in a multi-actor and multi-dimensional environment, the researcher integrated the principles of the Public Service Logic (Osborne, 2018) with those of

the Service Ecosystem lens (Frow and Payne, 2019). By doing so, the concept of value was articulated in terms of immediate, short-term and long-term benefits emerging in the actors' realm. It is worth noting that these insights were also informed by relevant research conducted in the arts and health literature. As discussed in section 6.1, the adoption of this theoretical lens allowed to uncover and characterise the different levels and beneficiaries of value in inclusive arts programmes, highlighting the complexity that value creation processes have in these offerings.

The illustration of the multiple outcomes and dimensions of value in the context of inclusive arts programmes allowed the researcher to address the second research question of this study, which is: *What are the processes underpinning the creation and destruction of value in the context of publicly funded inclusive arts programmes?*

In line with the theoretical approach adopted, the analysis of the processes underpinning the creation of value in inclusive arts programmes departed from a service-based perspective. Thereby understanding such processes as the activities and resources contributed by multiple actors engaged in the facilitation and delivery of the service offering. This research question was formally addressed in section 6.2 of the discussion chapter. In doing so, the service users were considered as the focal actors, emphasising the processes occurring during service encounters. However, the discussion also acknowledged the role those other relevant actors performed in the facilitation and delivery of inclusive arts programmes. Therefore, and building on Engen *et al.*, (2020), it could be argued that this research adopted a limited ecosystem perspective for the understanding of value creation processes in public service offerings.

While answering this research question, the researcher reflected on topics such as the agency that users with additional support needs have in the creation and co-creation of value, and the role that relevant actors play in supporting the facilitation of value either directly during service encounters or indirectly while planning and designing the service offerings. Moreover, the answer to this question also covered aspects related to disruptions to value creation processes, which could potentially obstruct the enaction of value outcomes for some actors and, in some instances, lead to diminishments on their overall wellbeing or other negative consequences labelled as outcomes of value destruction.

Overall, the discussion presented in section 6.2 challenged the premises of previous studies that claimed that PSOs should focus exclusively on the users' value creation processes. This was done by highlighting the critical role that the actions and resources contributed by multiple stakeholders play in the facilitation of value in inclusive arts programmes. PSOs on the other hand, not only play a central role in delivering the service offerings but also in mediating the relationships between the service users and relevant stakeholders engaged at the meso and macro levels of a conceptual service ecosystem.

After addressing the first and second research questions, the researcher was able to answer the third research question guiding this thesis, which is: *How do the findings of this study could help to refine the theory of value creation in public services?*

This study contributed to the debate on the processes underpinning the creation and destruction of value in public service offerings. It did so by empirically articulating and extending the principles of the Public Service Logic into the context of publicly funded inclusive arts programmes. This resulted in the development of a conceptual model summarised in Figure 6.4.

The Public Service Logic, and former Public Service-Dominant Logic (Osborne *et al.*, 2013; Osborne, 2018), have played a pivotal role in the advancement of "service-based thinking in public services" (Dudau *et al.*, 2019, p. 1583), moving the discussion from organisationally-centred understandings of value to a more user-centred one. However, this theoretical approach to public service management it is still in its infancy and more research is needed in order to refine its premises and integrate it with the so-called *fourth wave* of service-based thinking in public services (Dudau *et al.*, 2019). Studies within this approach acknowledge a broader range of relevant stakeholders to address when understanding the concept and processes of value creation in public service offerings (Cluley and Radnor, 2019).

Hence, this thesis contributed to close the gap above described by integrating the conceptual premises of the Public Service Logic with insights of recent theoretical developments within the service management literature. Specifically, this was achieved by adopting the principles of the service ecosystems perspective to understand value creation processes. Furthermore, it is worth noting that this thesis is one of the first studies to empirically explore the processes underpinning the creation of value in public service offerings through the lens of the public

service logic and the service ecosystem approach, and the first in doing so in the context of inclusive arts programmes.

Accordingly, this study offers the following contributions to theory:

- (i) It provides an empirical demonstration that in public service offerings, the understanding of the concept of *value* cannot be limited to the enaction of personal benefits for its service users.
- (ii) It advances the understanding of the processes underpinning the creation of value in public service offerings.
- (iii) It provides an initial understanding of the behaviours and activities disrupting value creation processes, which can potentially lead to the destruction of value in public service offerings.

These contributions will be further discussed in the next section of this chapter.

Retrospectively, and due to the abductive research strategy adopted in this study, it could be argued that this research question can be re-phrased as: *How do findings of this study could help to refine service-based theoretical frameworks for the understanding of value creation processes in public services?*

7.2 CONTRIBUTIONS TO THEORY

7.2.1 The understanding of value cannot be limited to the service users' value

The theoretical framework adopted in this research departed from a service-based view towards the creation of value in service offerings. Thereby placing the locus of value on the service users and, particularly on the experiences lived within service encounters, which can have lasting effects on their everyday lives. However, given the multi-actor and multidimensional nature of value in publicly funded inclusive arts programmes, the premises of these frameworks were abductively refined (Tavory and Timmermans, 2014) in order to make sense of the findings emerging from the empirical study. Specifically, the theoretical framework informing this study was regularly updated with insights of other research streams within the public management, service management and arts and health literature.

As a result of this iterative process, the concept of *value* in public service offerings was approached from a service ecosystem perspective (Frow and Payne, 2019). Specifically, it was articulated as an interplay of individual, group and collective benefits (Nabatchi *et al.*, 2017) emerging for the multiple actors directly or indirectly involved in the planning, design and delivery of the service offerings here studied.

By doing so, this thesis addressed relevant research calls made in the public management literature concerning the adoption of a multi-actor perspective for the understanding of value creation processes and outcomes in public service offerings (e.g. Best *et al.*, 2019; Dudau *et al.*, 2019; Petrescu, 2019; Cluley and Radnor, 2020).

Specifically, this study contributes to filling this research gap by providing evidence that supports the view that value should not be conceived exclusively as a user-centred concept. On the contrary, the value of a public service offering should be approached as a multidimensional concept which is subjectively interpreted by individual actors while at the same time collectively constructed and negotiated among the relevant stakeholders directly or indirectly involved in the service offering (Helkkula *et al.*, 2012; Strokosch and Osborne, 2020).

As discussed in section 6.1, the findings of this study suggest that well designed and implemented public service offerings convey short-term and long-term benefits for the multiple actors directly and indirectly engaged in these. Accordingly, at the micro level, several actors, besides the service users, should be conceived as relevant beneficiaries of the value created within inclusive arts programmes. This includes their carers and the service facilitators. Each of these actors will understand the concept of value subjectively and according to their own experiences, perceptions and the benefits that the service offerings facilitate to them.

Conversely, at the meso level, this concept is understood in aggregate terms by the relevant organisational actors involved in the facilitation and delivery of the service offering. This makes necessary to acknowledge how the focal PSOs' understand the value of their service offerings (Cluley and Radnor, 2020) as well as how its assessments are subject to the demands and expectations of key stakeholders, which may have a different conception regarding the value facilitated by inclusive arts programmes. This is particularly relevant

when these understandings are in conflict with the PSOs' objectives and may compromise the emergence of value for the micro level actors directly engaged in the service offering.

Similarly, at the macro level, the locus of value is placed on a societal level. Hence, the understandings of what value means are inherently abstract and challenging to measure (Dudau *et al.*, 2019). Policymakers may seek the attainment of policy outcomes that can be linked to the aggregation of individual value, such as improvements the arts' social inclusion or communities' wellbeing. However, as these assessments of value are often based on quantitative accounts that are detached from the enactment of the actual service offerings, they obscure the *real value* emerging at the micro level (Grönroos and Gummerus, 2014) as well as the intrinsic value of the creative products developed within inclusive arts programmes (Daykin *et al.*, 2017).

These findings do extend the current understanding of the concept of value in the public management literature. At the same time, also challenge the premises of service-based frameworks that limit the creation of value to the service users' realm, obscuring the impact that these offerings have in other actors, directly and indirectly, involved in public service offerings.

Previous studies have claimed that frameworks developed within the service management literature can be directly applied to understand value creation processes in public and not-for-profit services (Vargo and Lusch, 2017; Grönroos, 2019). However, the findings of this study concur with the view that the understanding of the value created within service offerings rooted in these sectors require distinct analytical models (Osborne, 2018; Cluley and Radnor, 2019). In this thesis, the author employed the Service Logic framework (Grönroos and Voima, 2013) as a starting point to understand the value creation processes in the context of inclusive arts programmes. Nevertheless, its application was suitable only for analyses at the micro level (Grönroos, 2011). Moreover, since this framework limits the understanding of value to the users' perspective (Grönroos, 2012), findings of this research support the view that its application offers an incomplete picture of the value creation processes in public services (Eriksson and Nordgren, 2018; Cluley and Radnor, 2020).

Overall, findings of this thesis concur with the notion that *one-size-fits-all* type of frameworks developed within the service management literature obscure the collective dimensions of value creation in public services (Alford, 2016; Osborne, 2018). Despite the usefulness of

these frameworks as managerial tools, its direct application within PSOs could lead to emphasise aspects such as customer satisfaction and internal efficiency, falling into similar shortfalls as those of models embedded in the New Public Management paradigm (Hood, 1991), which sustain the understanding of value under a logic of economic individualism (Bozeman, 2007).

7.2.2 Advancing the understanding of value creation processes in public service offerings

Despite the growing relevance that service-based frameworks have gained as suitable lenses to understand value creation processes in public service offerings, key concepts such as resource integration and co-creation still need empirical examination and refinement (Osborne *et al.*, 2018; Cluley and Radnor, 2019; Dudau *et al.*, 2019). This is particularly relevant since the locus of analysis has been shifting from dyadic relationships based on service co-production towards a multi-actor and multilevel approach based on value co-creation (Best *et al.*, 2019; Dudau *et al.*, 2019; Strokosch and Osborne, 2020).

This thesis addresses this research gap by unpacking the concept of value creation in the context of inclusive arts programmes. Specifically, this was achieved by developing a novel theoretical framework based on the integration of resources among multiple actors, directly and indirectly, involved in the facilitation and delivery of the service offerings. This conceptual framework, summarised in figure 6.4, places the focus on the experiences lived by multiple actors in interactive service encounters, and thereby contributing to gain a better understanding of these micro level processes that are often obscured in public management studies (Bartels, 2013). Additionally, the conceptual framework acknowledges the role that actors and activities outside service encounters play in shaping and determining the value created in inclusive arts programmes.

Furthermore, it is worth noting that the empirical setting of this study directly challenges the assumption of users' agency in value co-creation, which is one of the critical premises of service-based frameworks that need further examination (Johns and Davey, 2019). In the programmes here studied, all service users had some degree of additional support needs, and in some cases required the permanent mediation of another actor to engage in the service offering. Therefore, findings of this study also shed some light on relevant research gaps in the service management and marketing literature, particularly those concerning the understanding of the processes underpinning service relationships in offerings involving

vulnerable customers (Rosenbaum *et al.*, 2017; Fisk *et al.*, 2018; Russell-Bennett *et al.*, 2019).

Overall, the adoption of a multi-actor approach allows gaining a better understanding of the resource integration processes underpinning the creation of value between service users and service providers within non-dyadic service encounters (Rötzmeier-Keuper *et al.*, 2018). The main contribution in this regard relates to the development of a typology of six approaches for the creation of value during the delivery of inclusive arts programmes. Notably, it is argued that service users do not always lead the value creation processes. These can also take place in the form of supported value co-creation relationships or mediated processes, especially in settings where the service users have little agency during service encounters (Black and Gallan, 2015; Johns and Davey, 2019).

Although the processes summarised in figure 6.2 were aimed to unpack the concept of resource integration in the context of inclusive arts programmes, these have the potential to be applied in other contexts involving service users with additional support needs or facing barriers that hinder them from leading the value creation processes in service settings.

The conceptual model presented in Figure 6.4 was built from a bottom-up approach, which allowed to gain an in-depth understanding of the value creation processes occurring during the actors' creative experiences. In doing so, evidence of this study concurs with the idea that services experiences can be regarded as the main link between value creation outcomes and processes (Gummerus, 2013; Strokosch and Osborne, 2020). Given the context of this research, it is worth highlighting the role that the creative products created during service encounters (i.e. artefacts, performances) play as mediators and drivers of value creation outcomes, and in some cases as relevant value outcomes of the service offerings by themselves.

The adoption of a multi-actor and multidimensional approach to understanding value creation processes in public service offerings does not mean to disregard the importance of service users' value at the expense of the organisational or political dimensions of this concept. On the contrary, it makes even more relevant to understand the role of service users as central stakeholders (Osborne *et al.*, 2015), and key enablers of the enactment of value for the other actors engaged within the service ecosystem (Petrescu, 2019; Trischler and Charles, 2019).

The PSOs here studied relied on the collaboration of multiple stakeholders for the planning, design and delivery of their service offerings. Thus, PSOs need to address these multiple demands and manage the potential conflicts regarding the expectations towards the value outcomes facilitated by the organisation. In this line, and given the limited agency of the users of inclusive arts programmes, this study provides evidence that challenges the conception that the end-users are the sole coordinators of value creation processes in service relationships, as inferred by some studies adopting a service-based approach to value creation (Grönroos, 2019; McColl-Kennedy and Cheung, 2019).

Particularly, findings suggest that PSOs are the main facilitators and coordinators of the value creation processes for the multiple beneficiaries engaged in the service offering (Petrescu, 2019; Cluley and Radnor, 2020). In doing so, value propositions serve as the alignment mechanism (Eriksson *et al.*, 2019). PSOs need to craft and manage their value propositions to multiple actors engaged in the service offering but always considering their impact on the value creation processes of their primary beneficiaries. Moreover, value propositions should address societal needs and the expectations of key actors involved in the facilitation of value at collective levels (Alford, 2016; Skålen *et al.*, 2018). This implies meeting the requirements of stakeholders such as regulatory agencies and other actors in the political environment (Corvellec and Hultman, 2014; de Jong *et al.*, 2017; Hartley *et al.*, 2017).

Overall, findings of this research extend the understandings of value creation processes in public service offerings, proposed by previous studies adopting a service-based approach (e.g. Osborne *et al.*, 2013; Hardyman *et al.*, 2015; Grönroos, 2019). Particularly, the integration of the service ecosystem lens with the principles of the Public Service Logic enables researchers to better articulate frameworks that conceive co-creation as an overall process involving multiple actors and dimensions, not limiting the analysis to dyadic interactions between service users and providers (Frow and Payne, 2019). In this sense, it can be argued that the definition of value is negotiated and not determined by any particular actor (Hardyman *et al.*, 2015). Accordingly, the adoption of a service-based approach to understanding value creation processes in public services cannot be limited to those concerning the creation of users' value (e.g. Grönroos, 2019). Otherwise, the analysis developed could end up having similar limitations as those provided by NPM-based frameworks.

7.2.3 Providing an initial understanding of the behaviours and activities disrupting value creation processes

The *dark side* of value creation has been deemed as a relevant research gap to address in the public management literature. This is due to the positive bias that service-based frameworks have while approaching value creation processes in service offerings (Steen *et al.*, 2018; Dudau *et al.*, 2019; Cluley *et al.*, 2020). This research shed some light to this debate by analysing the roots of the problems, summarised in Figure 6.3, that can potentially hinder the service experience for the service users and other actors engaged in the service offerings here studied.

As discussed in section 6.2, and summarised in Figure 6.4, PSOs should always anticipate potential disruptions to the service experiences and have action plans to recover the service experience or mitigate the potential negative outcomes resulting for service disruptions, a phenomenon which is also known as value co-destruction (Plé and Chumpitaz Caceres 2010; Engen *et al.*, 2020).

Nevertheless, findings of this study suggest that the disruptions to the service experiences and the potentially negative outcomes emerging in the service users should not be regarded as signs of value destruction. In other words, given the transformative nature of inclusive arts programmes, the destruction of value should be analysed based on a wider temporal lens (Hardyman *et al.*, 2019), not constraining its analysis to discrete service encounters (Plé, 2017).

As discussed in section 6.2, unsatisfactory experiences lived by service users in a given workshop session could diminish their value perceived at that specific point in time. However, these incidents can represent a necessary step that enables service users to gain confidence, enhance their engagement in future sessions and unlock the emergence of long-term benefits facilitated by the service offerings. Likewise, tutors and carers can learn from these experiences and consequently be better equipped to deal with similar incidents in the future.

In a similar vein, findings of this study suggest that when value creation processes are disrupted at the micro level, this does not necessarily affect the processes for actors engaged at other levels of the service ecosystem (Beirão *et al.*, 2017). For instance, funding bodies or partner organisations engaged at the meso level could conceive the value of the inclusive

arts programmes based on the access given to vulnerable people to the arts or the development of a specific creative product. Accordingly, individual experiences of value destruction will not affect their overall assessments of the value created within the service offering, which could lead to inaccurate evaluations of the value created within inclusive arts programmes (Daykin *et al.*, 2017).

7.3 CONTRIBUTIONS TO POLICY AND PRACTICE

The findings of this thesis also convey some contributions to policy and practice. It provides empirical insights regarding the experiences of organisations and service users directly affected by policy reforms concerning the personalisation of disability support and the advancement of equalities, diversity and inclusion in the culture and arts in Scotland. Particularly, the conceptual framework here developed can help policymakers and practitioners to understand the value creation processes occurring within inclusive arts programmes and the value outcomes facilitated in their service users, frontline staff, arts organisations and other relevant actors based in sectors such as health, education and social care.

Overall, this thesis offers the following insights for policymakers, funding bodies and other actors interested in understanding the value created within inclusive arts programmes.

- (i) The value of inclusive arts programmes transcends their tangible outcomes as this is rooted in the transformative service experiences lived by the service users and other actors engaged in the delivery of the service offering.
- (ii) The facilitation and delivery of inclusive arts programmes rely on collaborations among actors engaged in different service ecosystems. This inevitably implies the co-existence of multiple dimensions and criteria to understand the value of these service offerings.
- (iii) The assessment of the value created within inclusive arts programmes cannot be limited to the information provided by quantitative data or the attainment of performance outputs. Evaluators must also recognise the contribution of soft types of data as relevant forms of evidence.

Firstly, the analysis here presented helps to understand the transformative power that resource integration processes occurring during service interactions have for all the actors engaged in the delivery of inclusive arts programmes, including the service users, their families and workshop facilitators. Although these service offerings are based on the development of a creative product, which have intrinsic value on its own, the creative experiences lived in these programmes are the main drivers for the generation of the short term and long term value outcomes. In this sense, it can be argued that when policymakers and funding bodies embrace the relevance of the actual service experiences lived by the people engaged in these programmes, they can make more informed decisions regarding the allocation of funding and the evaluation of the offerings' impact. This is even more critical when these assessments are done by focusing primarily on performance outputs such as the number of people served, box office revenue, costs savings, among others that obscure the richness and complexity of the positive transformations facilitated by inclusive arts programmes (Evans, 2000; Daykin *et al.*, 2017; Levy *et al.*, 2017).

Secondly, the qualitative evidence provided in this study also illustrates that the enaction of the value outcomes of inclusive arts programmes relies on the collaboration of multiple actors from different sectors. Therefore, the attainment of these outcomes is often beyond the capabilities of a single PSO or the service users accessing their services. In this sense, policymakers and relevant meso level actors, such as public funding bodies, need to embrace their crucial role as shapers of value creation processes in service ecosystems (Mele *et al.*, 2018). For instance, this could be achieved by acknowledging the broader impact their policies have in the users' everyday lives and facilitating the integration among actors embedded in different service ecosystems (e.g. arts, health care, education). This requires enabling the coexistence of multiple and often conflictual understandings of what value means in a given service offering (Kimbell and Julier, 2011). In other words, in order to make better-informed decisions, these actors need to gain an in-depth understanding of the processes underpinning the enaction of the policy outcomes in the service users (or the creation of *real value* at the micro level) while at the same time having a more flexible approach to assess and measure the value outcomes of public service offerings. Under this logic, PSOs should not be conceived as value *creators* but as *orchestrators* of the value creation processes for all the relevant actors directly and indirectly engaged in their offerings (Strokosch and Osborne, 2020).

Thirdly, and as a corollary of the first two recommendations, findings of this study may be useful for policymakers and funding bodies aiming to understand the impact of inclusive arts programmes beyond the information provided by quantitative metrics or performance indicators that obscure the richness and complexity of these service offerings (Daykin *et al.*, 2017; De Andrade and Angelova, 2020). Qualitative data such as the case descriptions provided in chapter 5, can help policymakers and relevant meso level actors to gain a more detailed and nuanced account of the relationships, activities, resources and challenges involved in the generation of the creative outcomes developed within inclusive arts programmes. As claimed by Newsinger and Green (2017), arts organisations are often ahead of current policies, and therefore, policymakers (and public funding bodies) have a lot to learn from these experiences.

Finally, it is worth noting that although there has been a growing interest in researching the context and impact of inclusive arts programmes from an artistic and medical point of view, according to the author's best knowledge, this is the first study that does so from a managerial perspective. Thereby it shed some light on relevant organisational processes concerning the design, implementation and management of value creation, from a service-based point of view, within inclusive arts programmes. It is worth noting that the four case studies are conceived as exemplary cases of *best practices* in the sector. Hence, the experiences here illustrated can help managers of other organisations to inform their practices while conducting or designing inclusive arts programmes.

Moreover, findings also could serve to inform practitioners engaged in other sectors besides the arts or even public service offerings. As discussed in previous chapters, there is a dearth of research concerning the design and management of service encounters involving service users with additional support needs (Rosenbaum *et al.*, 2017; Fisk *et al.*, 2018). Therefore, the conceptual frameworks developed in this thesis shed some light on how to plan, design and manage resource integration within these settings or support those providers willing to make their service offerings more inclusive to the public.

7.4 LIMITATIONS AND DIRECTIONS FOR FUTURE RESEARCH

This study aimed to gain a better understanding of value creation processes within public service offerings. It did so by adopting a service-based approach to value creation and empirically analysing the case of publicly funded inclusive arts programmes provided by four charitable organisations. Although the analytical lens employed, and the empirical setting selected served to address the research questions guiding this study satisfactorily, these also posed some limitations.

Firstly, and as in any qualitative study, this research does not aim to represent the reality of all the inclusive arts programmes offered in Scotland. Accordingly, findings of this research may not be extrapolated to other service contexts or even to other inclusive arts organisations—especially those facing more challenging conditions than those here studied.

Therefore, further studies adopting a service-based approach could focus on the value creation processes occurring within organisations not receiving permanent financial support from public funding bodies, with less formalised organisational structures (e.g. community arts organisations) or providing offerings in earlier stages of development. Similarly, the conceptual framework and the typologies of value creation processes developed in this study could be refined by its application in other service contexts besides inclusive arts programmes. For instance, further studies can explore how these constructs work in service offerings with less hedonic components than those here studied or that are catered to people unwilling to engage in service relationships (Alford, 2016).

Secondly, the cross-sectional research design adopted in this study can also limit the explanatory power of this research. Although this study attempted to provide an accurate picture of the phenomenon in a given point of time, it did not measure changes in relevant variables (e.g. wellbeing, satisfaction, engagement) of the service users or any other actor here enquired. Similarly, whereas findings of this study were contrasted with evidence reported in studies published in the arts and health literature (Wooster, 2009; Clift and Camic, 2015; Harkins *et al.*, 2016; Kelson, Phinney and Lowry, 2017; Levy *et al.*, 2017), it is not feasible to claim causality between the activities observed and the outcomes perceived and reported by the respondents.

Hence, further research can adopt a longitudinal quantitative research design to empirically assess the impact that inclusive arts programmes have on the participants' wellbeing and the effects generated in other actors engaged in the delivery of the service offering. In a similar vein, subsequent studies can explore how inclusive arts programmes impact the service users' everyday lives and how the outcomes of these offerings may be enhanced or hindered by the users' interactions with other service providers such as disability support agencies, educational institutions, healthcare organisations and social care services, among others.

Thirdly, and as noted in chapter four, due to ethical and practical considerations, the researcher did not directly enquire the service users of inclusive arts programmes. Although this issue was addressed by relying on their parents' and carers' testimonies, this undoubtedly constitutes a limitation of this study, as the *voice* of these actors may not be genuinely captured by their representatives (Goddard, 2015). Therefore, further studies exploring value creation processes in inclusive arts programmes should attempt to address the perspective of the end-users by directly enquiring them. However, this may not be a straightforward task, mainly due to the difficulties posed by the barriers to communication faced by some of these actors (Daikyn *et al.*, 2017). Accordingly, researchers are advised to employ creative methods for data collection such as interactive visual maps, video journals, photographs, role-playing, and others that have been proved useful in similar settings (c.f. Daykin *et al.*, 2017; Levy *et al.*, 2017; De Andrade and Angelova, 2020).

Finally, and although it may not be a limitation per se, it is worth reflecting about the theoretical approach adopted in this research. As previously mentioned, the adoption of an abductive research strategy allowed the researcher to recurrently update the theoretical framework based on the findings emerging from the empirical study (Dubois and Gadde, 2002; Tavory and Timmermans, 2014). This iterative approach allowed the incorporation of several bodies of literature to the theoretical framework of this thesis and resulting in the integration of the Public Service Logic and the service ecosystem lens as the main theories informing the development of this study. Although these theories were pivotal in supporting the researcher's sensemaking process, its selection also shaped the nature of the analyses conducted.

Moreover, the researcher faced the additional challenge to incorporate the insights of novel studies into the analytical framework, as in some cases, these studies were published nearly

approaching the submission date of this thesis. This challenge relates to the increasing attention that topics such as the co-creation and destruction of value in public services have been gaining over the past years (c.f. Dudau *et al.*, 2019; Cluley and Radnor, 2020; Cluley *et al.*, 2020; Strokosch and Osborne, 2020). Accordingly, this thesis may be unintentionally leaving out interesting studies adopting alternative approaches to understanding the processes underpinning the creation of value in public service offerings. For instance, this can be the case of novel studies building upon the logic of *assemblage* (Cluley and Radnor, 2019; 2020), which have the potential to enhance or challenge the analysis facilitated by the adoption of the PSL or the Service Ecosystem lenses.

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APPENDICES

Appendix 1: Overview of case studies

	Inclusive Music Organisation (IMO)	Inclusive Theatre Company (ITC)	Visual Arts Organisation (VAO)	Dementia-Friendly Opera Workshops (DOW)
Organisation's main purpose	To develop inclusive programmes and training opportunities that use music as a tool to assist learning, positive self-image, teamwork, communication and aspiration in young people and adults.	To be a leading theatre company for performers with a learning disability, in Scotland and internationally.	To create opportunities for people with disabilities and people with lived experience of mental ill-health, to express themselves and achieve their artistic potential.	Programme developed by Scotland's National Opera Company (NOC). NOC's purpose is the advancement of education of the public in Scotland by the creation of opportunities for the people of Scotland to see and hear productions and performances of opera.
Main operating location	Glasgow City	City of Edinburgh	Glasgow City	Edinburgh and Glasgow metropolitan area
Annual income as of October 2017	£230,357	£183,650	£502,716	N/A (NOC's budget: £12,483,731)
Main sources of funding	Creative Scotland – Regular Funding / ~55% of annual turnover Glasgow City Council / ~9% Project grants from trusts and foundations	Creative Scotland – Regular Funding / ~80% of annual turnover City of Edinburgh Council / ~9% Box office revenues	Creative Scotland – Regular Funding / ~29% of annual turnover Glasgow City Council / ~14% Project grants from trusts and foundations	NOC's sources of funding: Scottish Government / ~65% of annual turnover Box office revenues / ~13% Project grants from trusts and foundations
Permanent programmes offered to people with additional support needs.	Dance and music programme Music programme for children and young adults Music workshops for adults Music career mentoring programme for adults	Theatre skills training and workshops embedded in the development of theatre productions. The company works in two main productions per year, generally in collaboration with a <i>mainstream</i> theatre company.	Visual arts workshops for adults with learning disabilities Visual arts workshops for children and young people Visual arts workshops for adults with mental health issues.	Opera workshops for people living with dementia. Dementia-friendly performances of some the company's main productions.
Other programmes offered to people with additional support needs.	Tailored workshops offered in schools and community centres mainly across Glasgow City region as well as in other Scottish cities and overseas.	Theatre workshops in schools and community centres	Social events held regularly at the organisation's premises. Open workshops for the community Tailored workshops in schools, community centres and healthcare institutions.	NOC offers several outreach and education programmes across Scotland. In some of those, participants/audience members had additional support needs.

Table A.1 Overview of case studies



PARTICIPANT INFORMATION SHEET

You are being asked to take part in a research study on the role of Cultural and Creative organisations on people's wellbeing and communities' development. This research is part of a research project for the degree of Ph.D. in Management at the University of Edinburgh Business School. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether you wish to participate. Thank you for reading this.

IDENTIFICATION OF THE RESEARCHER

This research is conducted by Pablo Escarate, he is a doctoral researcher at the University of Edinburgh Business School, supervised by Professor Stephen Osborne, Chair in International Public Management at the University of Edinburgh Business School.

PROJECT TITLE

Exploring the transformative dimension of value co-creation in service design and delivery: The case of Cultural and Creative Organisations in Scotland

AIM OF THE STUDY

This research aims to investigate how and in what ways cultural and creative organisations can effectively create and deliver services oriented to make a positive impact on the lives of individuals and the communities they serve.

HOW WILL THE RESEARCH BE CONDUCTED?

At the current stage, this study will be conducted through semi-structured interviews.

- Duration: The approximate length of each interview will be 30 minutes.

WHAT TOPICS WILL BE COVERED DURING THE INTERVIEW?

The interview will cover questions regarding the following topics:

- The activities and programmes of NAME OF THE ORGANISATION
- Your experiences at NAME OF THE ORGANISATION
- Your expectations towards NAME OF THE ORGANISATION

PARTICIPANTS' RIGHTS

You may decide to stop being a part of the research study at any time without explanation. You have the right to ask that any data you have supplied to that point be withdrawn/destroyed.

You have the right to omit or refuse to answer or respond to any question that is asked of you.

If you have any questions as a result of reading this information sheet, you should ask the researcher before the interview begins.

COST, REIMBURSEMENT AND COMPENSATION

The present study does not consider monetary compensation. Your participation in this study is voluntary.

CONFIDENTIALITY/ANONYMITY

The interview will be audio-recorded. However, your identity will remain anonymous. If you don't feel comfortable during the interview, you are free to ask for its cancellation.

The data collected will be codified and then processed through content analysis. Results of this study will be obtained using aggregate data from a pool of anonymous respondents.

The data collected do not contain any personal information about you. No one will link the data you provided to the identifying information you supplied (e.g., name).

The information will be used for the development of a Doctoral Thesis to be submitted at the University of Edinburgh Business School. Individual participants will not be identifiable in any stage of this project.

CONTACT FOR FURTHER INFORMATION

For further information, feel free to contact:

Pablo Escarate

Doctoral Researcher, University of Edinburgh Business School
Room 2.23, 29 Buccleuch Place, Edinburgh, EH8 9JS
Email: pablo.escarate@ed.ac.uk

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CONSENT FORM

PROJECT TITLE

Exploring the transformative dimension of value co-creation in service design and delivery:
The case of Cultural and Creative Organisations in Scotland

PROJECT SUMMARY

This research aims to investigate how and in what ways cultural and creative organisations can effectively create and deliver services oriented to make a positive impact on the lives of individuals and the communities they serve.

If you are happy to participate please, complete and sign the consent form below

1. I confirm that I have read the attached information sheet on the above project and have had the opportunity to consider the information and ask questions and had these answered satisfactorily.

☐

2. I understand that my participation in the study is voluntary and that I am free to withdraw at any time without giving a reason.

☐

3. I agree to the interview being audio recorded.

☐

Participant's Name (Printed)

Participant's signature

Date

Name of person obtaining consent (Printed)

Signature of person obtaining consent



THE UNIVERSITY *of* EDINBURGH

This questionnaire is being conducted as part of a Doctoral Thesis that investigates how and in what ways Cultural organisations can create and deliver programmes oriented to improve the lives of individuals and the communities they serve.

There are no right or wrong answers. We just want to know your opinion regarding your experiences participating in the **NAME OF THE PROGRAMME** programme. It will take approximately 15 minutes to complete.

The research will be conducted according to the University of Edinburgh's ethical guidelines. Respondents' identities will remain confidential, and responses will be analysed and reported in a way that cannot be attributed to individuals. You have the right to omit or refuse to answer any question and ask that any data you have supplied to that point be withdrawn.

Thank you in advance for taking the time to complete this survey.

For further information, feel free to contact:

Pablo Escarate-Sanchez
Doctoral Researcher, University of Edinburgh Business School

Email: pablo.escarate@ed.ac.uk

Appendix 4: Interview schedule – Programmes' managers

Example of interview guide/interview with managers

Section A: **The organisation/programme**

1. From your perspective, can you describe in a nutshell **the organisation's/programme's** main purpose?
 - a. To whom is targeted?
 - b. Entry requirements? Conditions?
2. How the idea of **the organisation/programme** emerged?
3. What do you like the most about **the organisation's** programmes?

Section B: Planning future programmes and workshops

4. Who are the key players these programmes possible?
 - a. Who is consulted/involved when deciding future versions and related activities?
 - b. What are your sources of funding?
 - c. What are the steps you undertake before starting a new cycle?
5. Since your organisation collaborate with other organisations in developing these programmes
 - d. How do these relationships emerge?
 - e. What are the benefits and risks of engaging in these ventures?
 - f. Internal partners?
6. Besides your **core programmes**, **the organisation** offers other activities such as **name of other activities**
 - a. What's the aim of these activities?
 - b. Are these intended to enhance to your core programmes or targeted to different audiences?
7. I have noticed that your tutors play a key role here. Some of them works on a freelance or voluntary basis. How do you keep them engaged?

Section C: During the workshop(s)

8. What are your expectations towards **the organisation/programme** workshops?
 - a. Are there specific objectives to achieve?

- b. What do you think your artists like the most about **the organisation/programme** workshops?
- 9. Are there any particular obstacle that your team and your participants must face during the workshops?
- 10. What make things easier?

Section D: After the workshop

- 11. What makes you feel happy after a cycle?
 - c. Sad / worried?
 - i. How do you cope with sensitive issues concerning your participants' health and wellbeing?
 - Are there instances of psychological aid and support for your team?
- 12. Do you collect feedback from the participants at the end of each cycle? Debrief meeting with your team?
- 13. What do you think is the impact of this programme on participants and their families?
 - a. On you and your team?

Section E: Reporting

- 14. How do you evaluate the results of a programme?
 - d. What Does Success Look Like To You?
- 15. How do you report the results of your performance to funding bodies and other stakeholders?
 - e. Are there competing success criteria?

Section E: The future

- 16. What are the long-term aspirations for **the organisation/programme**?
- 17. What are the key challenges to face in the future?

Appendix 5: Self-completion questionnaire / service facilitators

1. What do you like the most about being part of **name of the programme/organisation**? Why?
2. How would you describe a good day at any given workshop? (Think about your own experiences and those little details that make things easier)
3. How would you describe a difficult day at any given workshop? (Think about your own experiences and the obstacles that you and the participants might face during the sessions)
4. What makes you feel happy at the end of a workshop's cycle?
5. What makes you feel sad or worried at the end of workshop's cycle?
6. What do you think is the impact of **name of the organisation/programme** workshops on...
 - a) Participants' lives?
 - b) Their families?
 - c) You and your fellow volunteer support workers?

Appendix 6: Self-completion questionnaire / interview schedule - service users' carers

1. What does the person you are supporting like the most about **name of the organisation/programme** workshops? Why?

2. What do you like the most about **name of the organisation/programme**?

3. Do you see some positive effects on the person you are supporting after participating in **name of the organisation/programme** workshops? Please tell us about your experience

5. In your opinion, what could be done by **name of the organisation/programme** so as to improve their workshops and your experiences in the future?

6. Is the person you are supporting currently engaged in other creative activities? Which ones?

7. How long has the person you are supporting been participating in **name of the organisation/programme** workshops?

Appendix 7 Examples of memos generated during data analysis

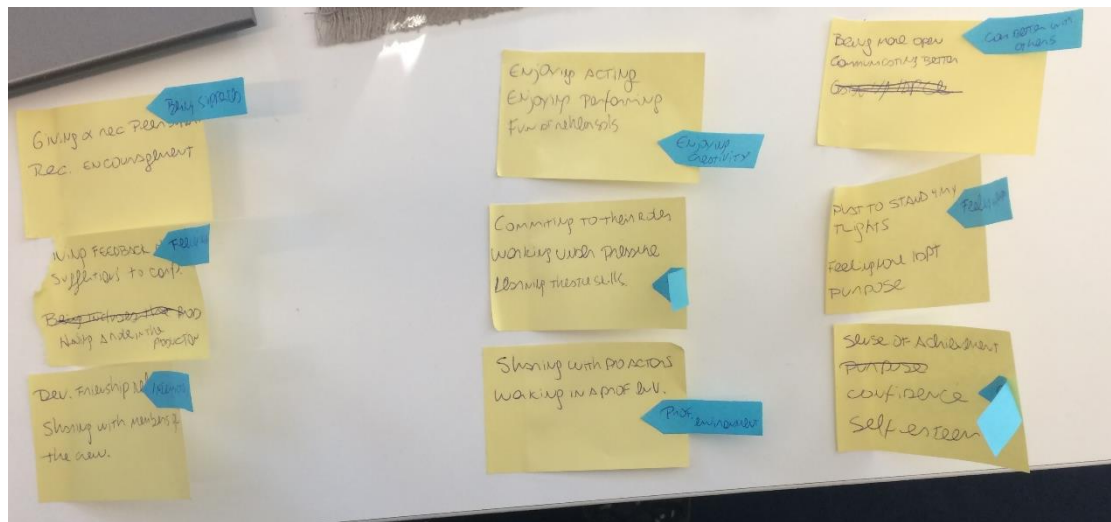


Figure A.1 Illustration of manual coding process / refinement and categorisation of emerging codes

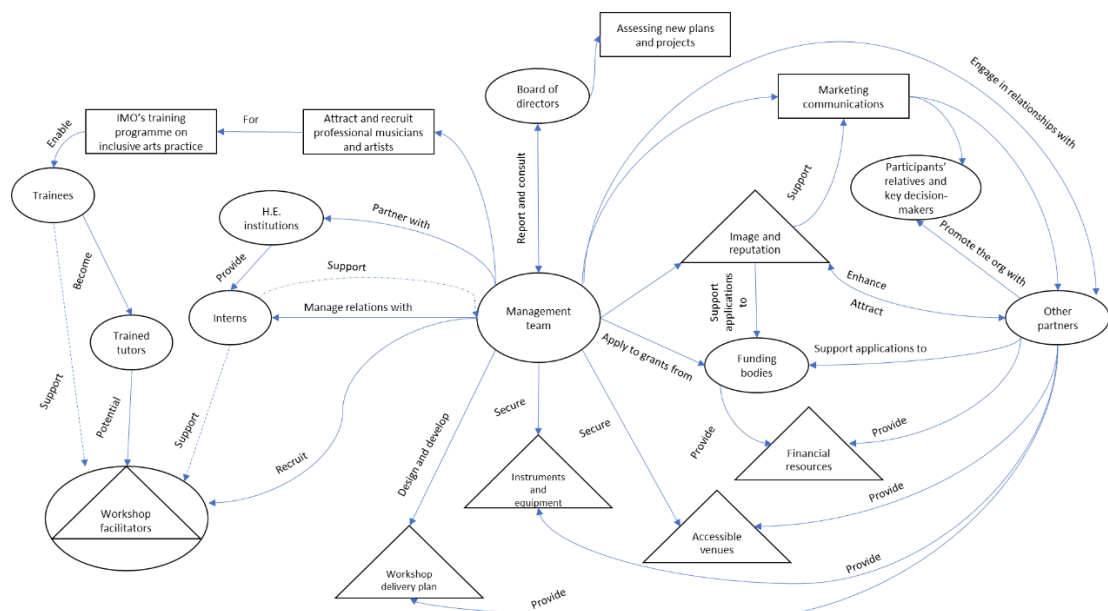


Figure A.2 Memo made during individual case study analysis

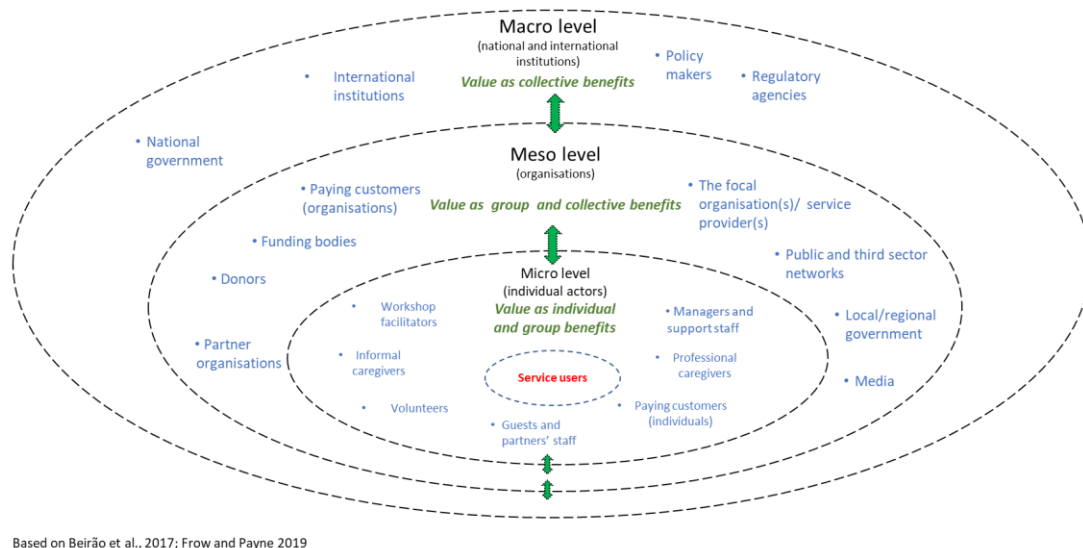


Figure A.3 Actors and levels of value in the context of inclusive arts programmes

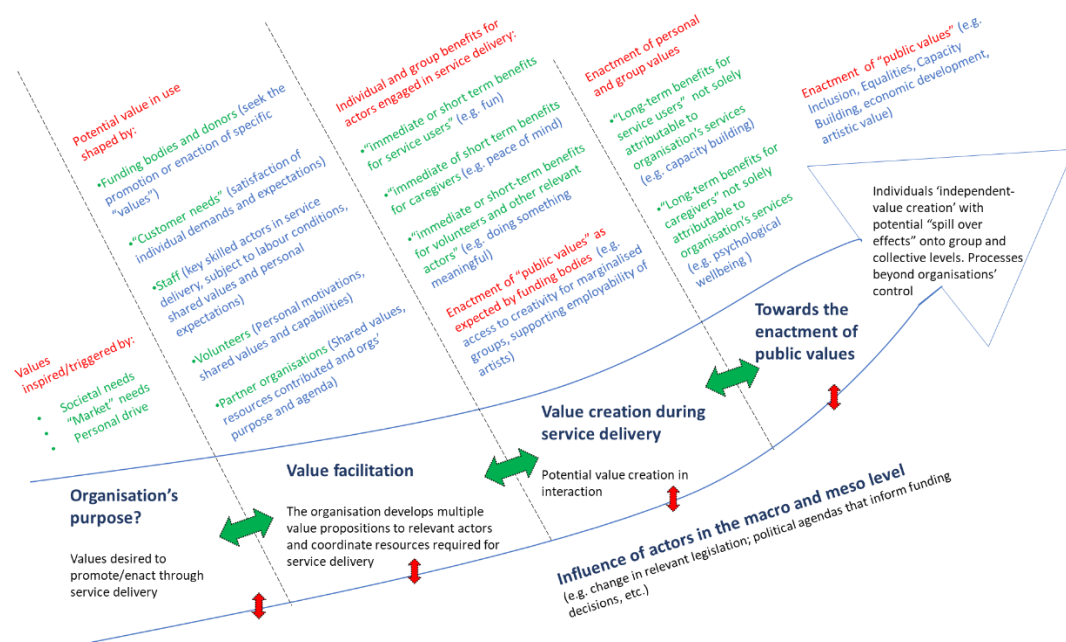


Figure A.4 Preliminary framework for data analysis. Memo created during comparative case-study analysis

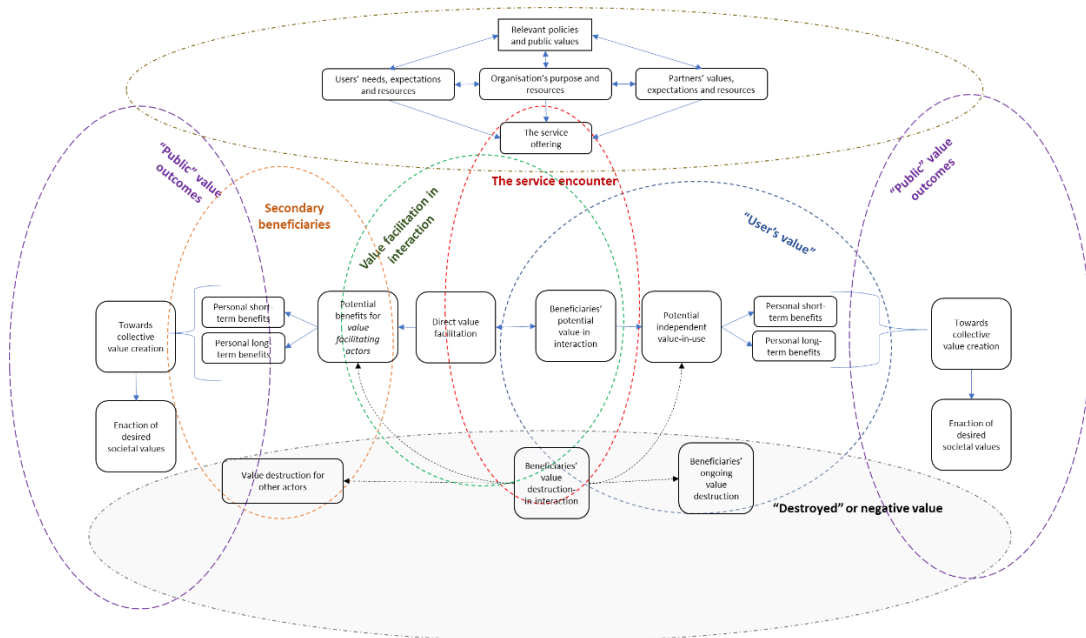


Figure A.5 Overall theoretical framework. Memo created during comparative case study analysis.

Appendix 8: Overview of IMO programmes

IMO1 - Music workshops for children and young people with learning disabilities

IMO 1 is comprised of weekly workshop sessions aimed at young people (aged 6-16 years old) with additional support needs. At IMO1, participants learn how to play a musical instrument, compose their music, sing and perform in front of an audience. Workshops are experience-based and do not aim to create any creative product in particular. However, kids are encouraged to compose songs or do small presentations at the end of each session or during IMO's special events for fundraising for example.

By the time this research was conducted, IMO 1 sessions were held at the premises of a University located in Glasgow City Centre. All sessions follow the same format, lasting 3 hours each and comprising both group activities and focused music-training sessions for individuals and smaller groups.

The programme is conducted according to the following structure:

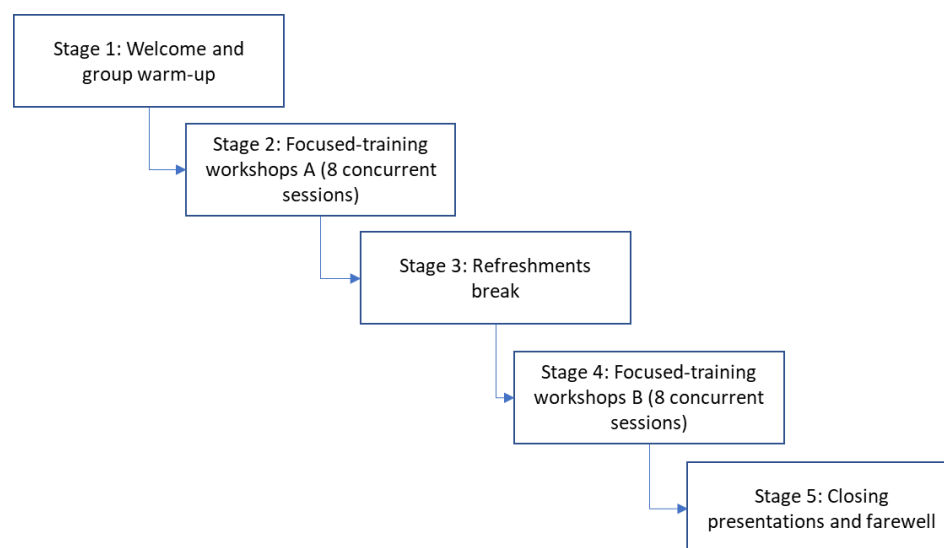


Figure A.5 IMO 1 structure

Group activities take place in the main room of the building at the beginning and end of each session. IMO1 sessions start with a ludic warm-up after which participants are allocated to one focused-training session. Focused training workshops are delivered simultaneously (in eight dedicated rooms) in two blocks during each session. Each participant is allocated in one or two groups according to their interests and motivation. The level of specialisation of each

focused session ranges from recreational workshops (playgroups) to more advanced lessons on a music a specific instrument (such as piano, keyboard, guitar, bass, percussions and saxophone among others), singing and composition techniques. At the end of the session, all participants return to the main room, where some perform a piece learnt on the session or some composition that have been developing throughout several sessions. It is worth highlighting that these performances are voluntary and although participants are encouraged to present in front of their peers, carers and tutors, they are not pressured if they do not feel comfortable to do so.

IMO welcomes family members to join the sessions, either accompanying their children or taking an active role supporting them throughout the workshop's activities. For this purpose, IMO provides parents and carers with a dedicated space (outside the workshop rooms), with amenities such as seating space, coffee and nibbles, where they can wait for their children and share with other parents.

For example, at the end of each session of IMO1, participants are invited to perform (supported by their tutors and professional musicians) a piece they have been practising over the last weeks or improvise something if they will. This is conducted in a large room with all participants and carers present (around 50 people).

IMO2 - Music workshops for adults with learning disabilities and their carers

IMO 2 is aimed at adults with additional support needs and their carers. During the workshops, participants have the opportunity to learn how to play a musical instrument, sing and improvise by engaging in *jamming* sessions. Each session comprises a series of group activities lead by a team of IMO's facilitators and music practitioners. In these activities, participants and their carers' experiment with different *easy-to-play* musical instruments (such as chimes, bells, percussion boxes or bongos), rhythms and music styles, collectively creating songs and rhythms that are performed at the end of each session or in eventually presented at IMO's public performances.

By the time this research was conducted, IMO2 sessions were held at a multi-purpose studio of an Arts Centre located in Glasgow City Centre. All sessions were structured according to the same schedule, lasting 2 hours following these sequential stages:

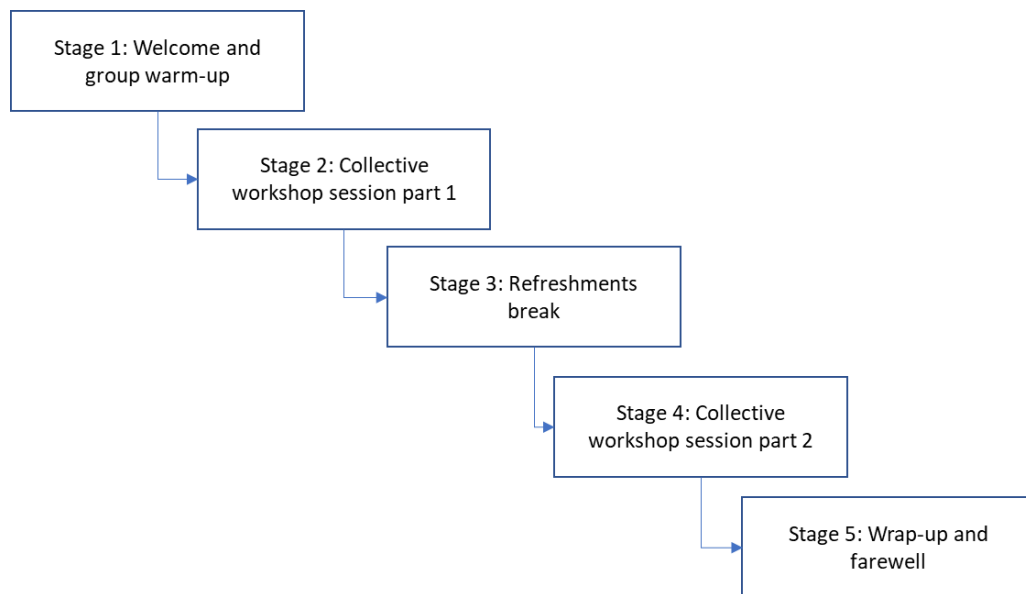


Figure A.6 IMO 2 structure

At IMO2, all the activities are conducted in groups of 10-15 participants, and the room is always organised in the same layout. All participants and carers are arranged in a large semicircle facing a stage where professional musicians are located. Facilitators conduct the activities from the centre of the semicircle or seated next to participants. Given the collaborative and relaxed nature of the workshop, the main aim of this programme is to give participants the chance to express themselves through music and relate with others instead of mastering a musical instrument or technique.

Appendix 9: Overview of ITC programme

As illustrated in figure 8.7, service users' involvement at ITC's offering can be conceptualised in three main stages: Production of the theatre play, performance and post-production.

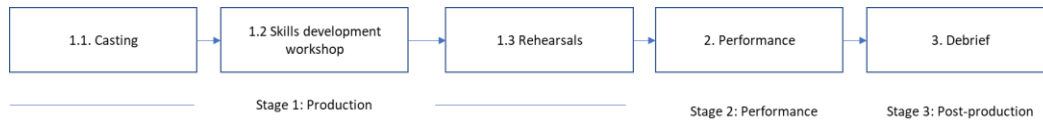


Figure A.7 ITC programme structure

Although the participants are engaged with the company as soon as they pass the casting process, ITC's pre-production usually work starts approximately two years before the rehearsal period. During pre-production, ITC staff engage with partner companies and begin drafting the broad concept of this play and sorting the details for funding, sponsorships and other practical requirements.

Once arranged the project, the company start its casting process, which takes place at the beginning of each working year. All performers must pass through an audition process and interviews with ITC staff. The selected performers then must sign a contract with ITC, in which they commit to engaging with the activities required by ITC for the rest of the year, involving the work in at least one main production. Usually, ITC performers renew their contracts every year, but in average around 2-5 withdraw from the company (either voluntary or by ITC decision), giving room to new faces that join the rest of the cast. 23 ITC performers were engaged in the production that took place by the time this research was conducted. Overall, the production under study was comprised of 73 people directly involved, including performers, volunteers, production staff and managers.

Once decided the cast, the selected participants start their training process. This stage can be subdivided into two sub-stages, labelled, skills development workshops and rehearsals. Workshops take place once a week, in sessions of two hours each, and are conducted at the premises of a community centre located in Edinburgh's new town. During the skills development workshops, participants are engaged in a series of activities, such as improvisation exercises, games, and movement activities, as well as other theatre crafts such as storytelling or building props and scenery. For these training sessions, ITC hires

professional ad-hoc tutors for the each training aspect such as choreographers, speech trainers, poets, costume designers, among other professionals.

The skills development stage ended around ten weeks before the performance date. The rehearsals stage formally starts once the creative team agrees on a final draft of the play's script. In this period, all participants are engaged in more focused sessions aiming to rehearse the play, making the last amendments to the script and other production aspects. Rehearsal sessions are conducted either with the full cast or in separate groups to which each participant is allocated according to their roles in the play. During this stage, rehearsing activities move to a larger venue. In the case of the production observed, this was in a larger room at another community centre, located on the east side of Edinburgh. Moreover, the professional production staff (such as stage managers, assistant directors, costume designers, lighting and sound engineers) and professional actors join the group and work along with the ITC performers and staff.

Rehearsal sessions start covering specific aspects/skills required for the next production. For example, a choreography, how to express sentiments such as sadness and joy, interpreting animals or other non-human characters. In this stage, staff from a partner company (if involved) starts socialising with ITC performers and eventually doing some activities together. Once the directors allocate each cast member a role in the play, the company reads this in a joint session to check their impressions, socialise them with the big picture and make changes in the script if necessary.

This milestone represents a major change in the intensity and focus of the rehearsal sessions until the performance day. The actors now need to rehearse specific scenes and learn their lines, working closely with professional staff hired for the production and actors from the partner company. The intensity and rigour increase as the session progresses peaking a few days before the showcase of the performance when the company members commit themselves to long days of full rehearsal runs. As in workshop sessions, carers are not allowed inside the rehearsal room. Those who are willing to stay close to their participants can wait for them in a waiting room located in the same building.

The performance itself represents another stage. Here the actors are embedded in their characters and concentrated for delivering a high-quality show to their audience. The company members meet in the meantime to work on specific details (especially after the

preview performance), but the focus is on letting the performers do their job in the stage. Performances take place in professional theatre venues or public spaces specially conditioned for promenade productions, as was the case in the performance observed by this researcher.

Once the performance cycle culminates (in the case of the observed production, this period lasted ten consecutive days), and participants enjoy a break for a couple of weeks while the ITC staff keep working on all the post-production duties. Later the ITC team meets with performers to get their feedback, impressions and comments on the last production. This is a dynamic activity and focuses on participants' inputs and participation. The volunteer support workers are also involved in these sessions helping the participants to verbalise their opinions and coordinating the presentation of the contributions made by each group. This activity represents the culmination of the year for most ITC participants (a few of them can continue their engagement with the company as part of the touring company or participating in special events), who are formally dismissed from the company until the next operational year, where they have to undergo through the audition process again. This de-brief session was observed by the researcher, which also was a celebration of the production success, where the ITC team meet and shared a meaningful moment.

Appendix 10: Overview of VAO programmes

VAO1: Workshops for kids and young people with learning disabilities

VAO1 programme is comprised of eight sessions of visual arts workshops for participants with learning disabilities aged between 5-28 years old, in which they work in the activities and with the materials of their choice. Given the wide range of participants' ages, the sessions are organised in four main groups: juniors, young children, teenagers and young adults, which are then divided into further subgroups. This programme runs every Saturday in cycles of 8 sessions each, charging a fee of £50 per cycle.

Overall, the work is individually based and participant-led. The size of each session varies depending on the participants' age and level of support needs, ranging from 2 to 20 per session. However, the organisation attempts to maintain a ratio of four participants per facilitator (tutors and volunteers).

Within each group, VAO welcomes participants with a wide range of learning and physical disabilities. Thus, the required levels of carers' involvement also vary across sessions. For example, by the time this research was conducted, the group of younger participants was comprised of only two children who have multiple physical and learning disabilities and required permanent support from their carers. During workshops, these participants worked with one tutor and one carer each, who assisted them in manipulating the materials, doing movement exercises and encouraging them during the whole session that lasted 1 hour. On the other hand, the groups with older participants are larger and the sessions last between 1.5 and 2 hours each. In these sessions, participants are allocated in large shared working spaces in which tutors and volunteers help where required. Although most participants work independently, a few of them need the close support of their carers who are also welcomed to attend the session.

VAO2: Workshops for adults with learning disabilities

VAO2 programme is aimed at people with learning disabilities aged above 18 years old. By the time this research was conducted, participants' ages had ranged between 18-80 years. Participants are allocated in groups of 14 people who work in weekly 2-hour workshops. These workshops run twice a day between Monday and Thursdays and the organisation is currently offering eight different time slots, accommodating more than 110 participants in total. On Fridays, VAO provides a full-day workshop (from 10 am to 3 pm) open to more

advanced participants who are allowed to work freely at VAO's facilities even without needing close assistance from tutors.

VAO2 workshops follow a standard format and have a lower ratio of tutors per participant. For instance, two tutors and one volunteer usually support a group of 14 participants. As in VAO1 workshops, each session accommodates participants with a wide range of learning and physical disabilities. Thus, in order to make the experience more fruitful is encouraged that participants with higher support needs attend the session accompanied by their carers.

This programme is offered cycles of eight sessions and participants are charged a low fee, which is calculated, based on each participant's situation, including their financial condition, and the distance they need to travel between their home and VAO's studio, located in the city centre of Glasgow.

Around 80% are recurrent participants. These participants usually engage in long-term projects, which sometimes require mastering a specific technique, and take more than one cycle to complete it while others start something from scratch at every session or when they please. For those participants interested in taking their art practice to a more professional level, the organisation provides them with the support required in terms of resources and the structure needed to exhibit and sell their artwork.

During the year this study was conducted, VAO delivered 288 workshops. 9 classes a week over four terms of eight weeks. Overall, 126 participants engage in the workshop each week.

VAO 3 – Workshops for adults with lived experience of mental ill-health

VAO 3 is a programme aimed at adults with mental health illnesses. In this programme, service users engage in visual arts projects as a way to relax and practice art in a supportive environment. They have a dedicated working space at VAO's studio, which is reserved for their exclusive use for three days a week over a cycle of ten weeks.

Most participants engaged in this programme work independently in their projects, relying on the assistance of tutors only if required. Usually, one tutor is available to support participants during the mornings, advising on specific techniques or materials to use in their projects.

Accordingly, tutors do not organise any particular activity for the sessions. Each participant arrives and leaves the studio at their convenience, some of them not requiring any assistance during the day. During the afternoon, participants are allowed to work independently in the studio in 'self-study' sessions.

Most VAO 3 participants have been engaged in the programmes for several years, therefore are usually involved in long-term projects to be exhibited at VAO's galleries and commercialised through VAO's online and physical stores. Although the tuition fee is £55 per cycle (including materials), VAO usually offers scholarships for participants engaged in this programme.

Appendix 11: Overview of DOW programmes

By the time this research was conducted DOW 1 workshops were held at the National Opera Company (NOC) production studios while DOW 2 at a renowned art centre located in Edinburgh's old town. Although both programmes were held at different locations, they were structured in the format illustrated in figure 8.8.

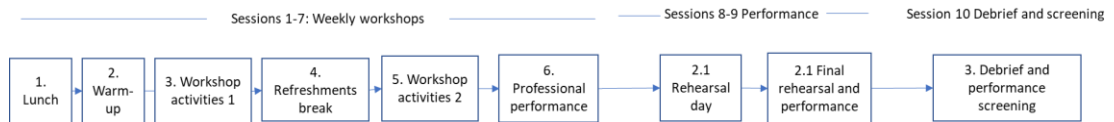


Figure A.8 DOW programmes general structure

Sessions 1-7: Weekly workshops

Most of the programme is comprised of 2-hour sessions, of which thirty minutes are allocated to lunchtime and the rest to a series of arts activities and the rehearsal of partial sections of the performance. These sessions are carefully planned and follow the structure illustrated in figure 8.8.

Weekly sessions take place from 1 to 3 pm. Therefore, DOW provides lunch to participants and staff involved in the programme. The lunch before the arts activities, responds to a design decision made by the Project Managers and it is intended to provide participants with enough time to settle in the room, have some rest after their commute, socialise and be with the energy required to engage in all the exercises and activities.

After lunch, the session formally begins with a series of warming-up exercises led by the professional artists involved in the session. The warm-up section lasts thirty minutes and entails exercises intended to prepare participants to sing (including vocal and pronunciation exercises, tongue twisters, practising musical scales and singing), movement sections (that include stretching exercises, games based on mimics and choreographies that increase their complexity and speed according to the music), among other activities. The warm-up exercises are routinely repeated session after session not varying significantly throughout the cycle.

Once the warm-up is finished, participants rehearse bits of the show to be performed at the end of the cycle, which includes practising songs (that are sung as in a choir) or theatre scenes that will be included in the show as well. In some sessions, participants also spend thirty or

more minutes working on visual arts projects, which will be later used in the performance either as props or part of the scenery.

Before the session concludes, the group gets together again in a collective wrap-up activity which includes a performance or demonstration by one of the professional artists engaged in the session, as well as encouraging words regarding the progress made in the session and some things to bear in mind for the following weeks (information targeted at carers mainly).

Session 8: Full rehearsal

This session takes place one day before the closure show and is held in the same studio the performance will be presented. Whereas in DOW 1 this session was held in one of the rehearsing studios used by the performers of the main company, in DOW 2 this was in a larger room located in the same Arts Centre where the weekly workshops take place.

This is the first time the group see how all the activities rehearsed during the weekly workshops fits together and are practised sequentially. Also, they immerse into their characters as the wardrobe managers provide them with their costumes to be used during the presentation. Moreover, in this session, the cast is enhanced by the addition of an ensemble of four professional musicians who accompany the music director, and an assistant stage manager who supports the team with all the technical aspects of the production.

As usual, the session starts with lunch followed by a brief warm-up before rehearsing the whole performance, requiring on some occasions to repeat some scenes up to three times. Although now the focus is more outcome-oriented than in the weekly sessions, the fun and relaxed approach are maintained by the staff and participants. Accordingly, it is not expected that participants and their carers memorise songs and scenes. All the activities are led by one professional practitioner while participants, and the rest of the staff, follow them accordingly. Also, visual aids, such as song's lyrics and scenes basic descriptions are displayed on screens visible to all.

At the end of the session, all the cast get together, and participants are encouraged for the presentation taking place the day after.

Session 9: Final rehearsal, dinner, performance and closing reception

This is the most extended session of the cycle, lasting approximately five hours. During this day, participants have the chance to rehearse the show for the last time before performing it to an audience comprised of family, friends, and guests and with whom they share in a closing reception afterwards. The final performance is video recorded since a DVD is produced at the end of each cycle.

As the intensity and length of the session can be overwhelming for some participants and carers, the organisation allocates extra time for breaks and social activities aimed at lowering the pressure and strengthen the bonds among the cast.

For participants, the day starts at 3:30 pm. At their arrival, they are received with tea and cakes so they can settle in the room and relax before embarking in the activities. After a brief warm-up, the cast rehearses the show uninterruptedly from beginning to end. All participants are wearing their costumes, and the music ensemble is fully integrated into the show. Moreover, a couple of DOW staff seats in the audience taking pictures and doing camera and lighting tests for the performance recording.

After this final rehearsal run participants are encouraged and congratulated for the work done and are invited to have dinner along with their carers and all the staff involved. Although most tutors share dinner with the participants, a few of them stay in a separate room discussing the last details to amend before the final performance.

Once dinner is finished, participants are back into their characters and stay in the backstage while some members of the staff welcome the audience that arrives at the performance. At DOW1 and DOW2, the attendance was approximately 60 and 30 people respectively and was comprised of participants' relatives and friends, DOW staff, potential participants interested in joining the programme next year, and representatives for funding bodies and other arts and health care organisations.

As soon as the performance concludes, the Project Manager and Programme Director give an informal closing speech congratulating participants, thanking the audience and supports and encouraging people to join the programme in its next cycle. Afterwards, all the cast and audience members share some drinks and nibbles at a reception organised by DOW at the same premises.

Session 10: Performance screening and feedback from participants

The group gets together again, several weeks after the performance date to watch the show's video. In the case of the programmes studied in this research, this meeting took place two months after the performance, at the end of the summer holidays. Most participants (of both DOW1 and DOW2) attended these sessions accompanied by their carers. However, a few of them missed them due to their deteriorated health condition.

The performance screening is conducted in the same facilities where workshops take place. At their arrival participants are welcomed with refreshments and sweet treats and spend around 30 minutes catching up between them and with the DOW staff in charge of the session. After the show screening participants are asked to share their impressions of the performance and their experiences at the last cycle of workshops. This activity is led by a member of DOW staff, known by participants, but not directly involved in the delivery of weekly sessions. At the end of these debrief sessions the Project Manager and staff members invite people to join the workshops during the next cycle and encourage interested people to take part in them. Most of the cast will meet again at the next cycle which starts approximately in 6-8 weeks.

Optional activity: Group trip to a dementia-friendly opera performance

Every year DOW offers dementia-friendly performances of at least one of its main productions in the cities of Glasgow and Edinburgh. These performances are not directly related to the DOW 1 and DOW 2 programmes, yet the organisation integrate both programmes offering to DOW1 and DOW2 participants the chance to attend this performance in group and seat together at preferential locations. This activity takes place on a Saturday (outside the time slot allocated for the weekly workshops) and is optional to DOW 1 and DOW 2 participants. Those willing to join the activity must purchase their tickets directly from the DOW staff at the weekly workshops. At the day they of the performance, participants and their carers are welcomed by DOW1/DOW2's staff and volunteers. Moreover, after the performance, the group is invited to continue their day out at a local pub.

Appendix 12: Benefits for tutors - IMO

Theme	Concepts emerging from data	Illustrative quotes
Sense of purpose		<i>"[What I like about IMO is] the interactions and reactions that you can have with participants. I've always said it is the best job in the world" (Tutor 4, IMO)</i>
		<i>"[a good workshop is] when I've achieved everything I hoped to, when my participants are happy and when I feel like I've made a positive contribution to that person's day. My job can be really hard sometimes but it's also so rewarding when you can share in people's accomplishments and achievements." (Tutor 7, IMO)</i>
	Connecting with participants	<i>"Feeling responsible for someone's positive personal development is an amazing feeling and being able to do this through music is a fantastic experience." (Tutor 3, IMO)</i>
	Supporting participants' development	<i>"[what I like about my work is the] educational value, as a music specialist educator, and [the] impact on young persons' learning, experiences and outcomes. Forward-facing developments to ensure inclusivity and positive targets." (Tutor 6, IMO)</i>
Professional Development		<i>"[what makes me happy is] when a participant has made progress in a particular skill or has given feedback on how it has improved confidence, social interaction or enjoyment." (Tutor 1, IMO)</i>
		<i>"[I like the] opportunities to learn from the experience of IMO, of the other facilitators in the team and from participants themselves" (Tutor 2, IMO).</i>
		<i>"They [IMO's management team] let us use our skills to collaborate with many people, develop their musical identities, while improving our confidence" (Tutor 5, IMO).</i>
		<i>"Working for IMO has challenged me as a practitioner as I'm so used to working on my own - it's amazing to have such a strong team supporting you. Having live musicians in the room with you is such a treat too! Being so creatively fed by others is really important and I think working so closely together over the years has really bonded us - we do work incredibly hard, but it doesn't feel like a chore at all." (Tutor 7, IMO).</i>
	Being in a positive working environment	<i>"[What I like about IMO is the] supportive culture and ethos. Great team ethic across all ranks with assured leadership." (Tutor 6, IMO).</i>
	Learning from the creative experience	<i>"I enjoy working with other musicians to support people to engage with music. It is a very collegiate, supportive approach. It is truly participatory which is very freeing as a musician." (Tutor 1, IMO).</i>
		<i>"There is a feeling of camaraderie between participants and practitioners that makes working together very easy and productive." (Tutor 3, IMO).</i>

Table A.2 Benefits for tutors - IMO

Appendix 13: Benefits for volunteer support workers – ITC

Theme	Concepts emerging from data	Illustrative quotes
Enriching experience	Making a positive impact on society	<i>"For me, the main reason I'm here is that seeing the amazing talent of so many creative, inspirational people, they're people who maybe wouldn't have opportunities otherwise in theatre or the creative arts at all. And seeing the work they can produce the absolute talent that we've got is unbelievable." (Volunteer 5).</i>
	Supporting participants' development	<i>"I enjoy working with the cast members. They never fail to surprise me with their talent." (Volunteer 2).</i>
	Being inspired by participants	<i>"[ITC gives me the opportunity of] making a difference in people's lives helping the actors achieve their potential and beyond" (Volunteer 3).</i>
		<i>"The commitment to inclusivity in the theatrical arts is my favourite part of ITC. There are so many places and activities that are not inclusive for diversely abled people so it's great to have such a talented company that is". (Volunteer 1).</i>
Personal development	Developing drama skills	<i>"I have had an opportunity to work with organisations such as [Theatre Company A] and [Arts organization B] and be part of the team helping in amazing venues like the [name of prestigious venues]. Without ITC I would not have had those opportunities" (Volunteer 2)</i>
		<i>[ITC gives us the chance to] learn new skills, experience a whole range of situations. Teamwork & friendships. (Volunteer 3)</i>
		<i>"[ITC] gives a chance for us to share our love of theatre which is wonderful. " (Volunteer 1).</i>

Table A.3 Benefits for volunteer support workers - ITC

Appendix 14: Benefits for tutors – VAO

Theme	Concepts emerging from data	Illustrative quotes
Rewarding experience	Being in a positive space	<i>"[VAO] Provides opportunity to continue develop my artistic practice, share workshop experience and support each other in the work we do. VAO has given me the opportunity to work in a variety of different settings and experiences that have enabled me to develop and perfect my workshop strategies and to meet some fantastic, like minded and very inspiring people." (Tutor 1, VAO)</i>
	Feeling creatively inspired	<i>"For me working in PA gives me the opportunity to share the skills I have and to combine two of the things that matter most to me: creativity and wellbeing. I like that I am helping others to develop their creativity and wellbeing but am also aware of the very positive impact it has on my own." (Tutor 2, VAO)</i>
	Enhancing my skills as a tutor	<i>"Watching people achieve things in sometimes quite challenging circumstances is an inspiration. The art that is produced is a definite inspiration." (Tutor 3, VAO)</i>
Supporting participants' creative journey	Being part of the participants' creative journey	<i>"[What makes me happy is] to know that the artists and I have achieved what we set out to do at the beginning of the workshop block, to create a good body of work that is different from the last block. That we shared or learnt something new and that everyone is looking forward to the next one." (Tutor 1, VAO)</i>
	Seeing participants' artistic progress over time	<i>"One thing that makes me really happy is when someone has turned a corner in their creativity and produced some really interesting artwork. One of the current participants who has been coming for about 1.5 years and during that time has mostly made copies of photos found on the internet. She has mostly done this quite skilfully but with very little critical insight. During this last block she started to produce much more meaningful and personal work. This has given her a huge increase in her confidence and I'm really looking forward to seeing what she does during the next block!" (Tutor 2, VAO)</i>
Sense of purpose	Contributing to enhance participants' wellbeing	<i>"[What I like the most about VAO is] knowing that I am an integral part of an organisation that makes a positive impact on people's wellbeing, providing an accessible and professional workshop space to create art work and a nurturing environment where people feel confident to express themselves, share their life stories and make friends." (Tutor 1, VAO)</i>
	Supporting participants to overcome obstacles	<i>"[What I like to most about VAO is] knowing how important it is to so many people and it's wonderful to be a part of that. Helping others to overcome difficulties in their lives through creativity." (Tutor 2, VAO)</i> <i>"It's good to feel you make a difference to the quality of peoples lives. There is a really good energy about what happens at VAO, the way people are willing to put so much enthusiasm into making Art despite or maybe also because of adversities they may face. The art produced is truly inspirational." (Tutor 3, VAO)</i>

Table A.4 Benefits for tutors- VAO

Appendix 15: Benefits for tutors – DOW

Theme	Concepts emerging from data	Illustrative quotes
Collaborative creative experience		<i>"The two days working towards our sharing are always a highlight. It's lovely being with a group of people who are all mucking in towards a common end, making the performing space together and getting to spend an extended period of time with all of our participants, volunteers and staff, eating, working and having a laugh." (Tutor 1, DOW)</i>
	Working together towards a common goal	<i>"DOW is a project which enables you to give and receive in equal measure. It is a happy and relaxed project which is full of good will, laughter and community spirit." (Tutor 3, DOW)</i>
	Sharing the creative product	<i>"[What I like the most about DOW is] meeting the participants - people from all walks of life trying (for the most part) something new" (Tutor 4, DOW)</i> <i>"[What makes me happy is] The pride of watching everyone take to the stage and enjoy themselves. That all the fun results in an end product that we can share with family and friends [...] "the fun nature of the sessions. The way that everyone takes part in all elements even the staff. This makes us all feel equal whether you are a dementia sufferer, family member or support staff." (Tutor 6, DOW)</i>
Professional development		<i>"I have the sense that we all find the work equally as enriching and nourishing as the participants. It makes some feel as if I would like to do more work, if my schedule allowed it, in this area." (Tutor 2, DOW)</i>
	Being in a positive working environment	<i>"I like the very positive, relaxed atmosphere in the workshops. I enjoy meeting the dementia patients and their carers, and hearing about their lives. I enjoy seeing them come alive in the workshops. I like very much the group of professionals who work on the project. [...] I feel that I've made friends through participating in the project. There is a high level of trust and respect among the group of facilitators." (Tutor 5, DOW)</i>
	Enhancing my skills as a workshop facilitator	<i>"It makes me look at my whole practice and how accessible workshops are that I deliver outside of DOW. It makes me find different ways of storytelling which are fun and accessible." (Tutor 6, DOW)</i>
Uplifting experience		<i>"I love the fact that both sufferers and carers alike can come together with artists and enjoy and capture moments in time that otherwise wouldn't happen. I love being a part of those moments. [...] I feel happy that I have reached out to the sufferers and carers and enriched a moment, even if it is brief and vice versa, that they have enriched my experience and taught me more about Alzheimer's and dementia, from that of the sufferer's and the carer's perspective." (Tutor 2, DOW)</i>
	Facilitating memorable family moments	<i>"The best bit for me is the dinner on the performance day - this is what makes me happiest. A group of people sitting, eating, drinking, chatting, joking, supporting one another." (Tutor 4, DOW)</i>
	Sharing with participants	<i>"I find a DOW workshop an oasis in the desert of a very busy work and home life. It is fun and freeing, and I always leave feeling more relaxed and positive than when I arrived." (Tutor 5, DOW)</i>
	Gives perspective on personal issues	<i>"Seeing someone enjoy time with their parent or partner having thought that there wouldn't be any more happy memories is one of the main parts of working on this project which I enjoy. For me DOW is uplifting. In my own family life, it is a bit of a reminder to make that most of my times with my loved ones while I have the opportunity." (Tutor 1, DOW)</i> <i>"[The impact of DOW on me is] Huge! A feeling of worth, a feeling of humility, a feeling of pride. Lots of smiles, lots of laughter. Real perspective" (Tutor 3, DOW)</i>

Table A.5 Benefits for tutors - DOW